

FEB 25 1929

# California Arts & Architecture

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February 1929

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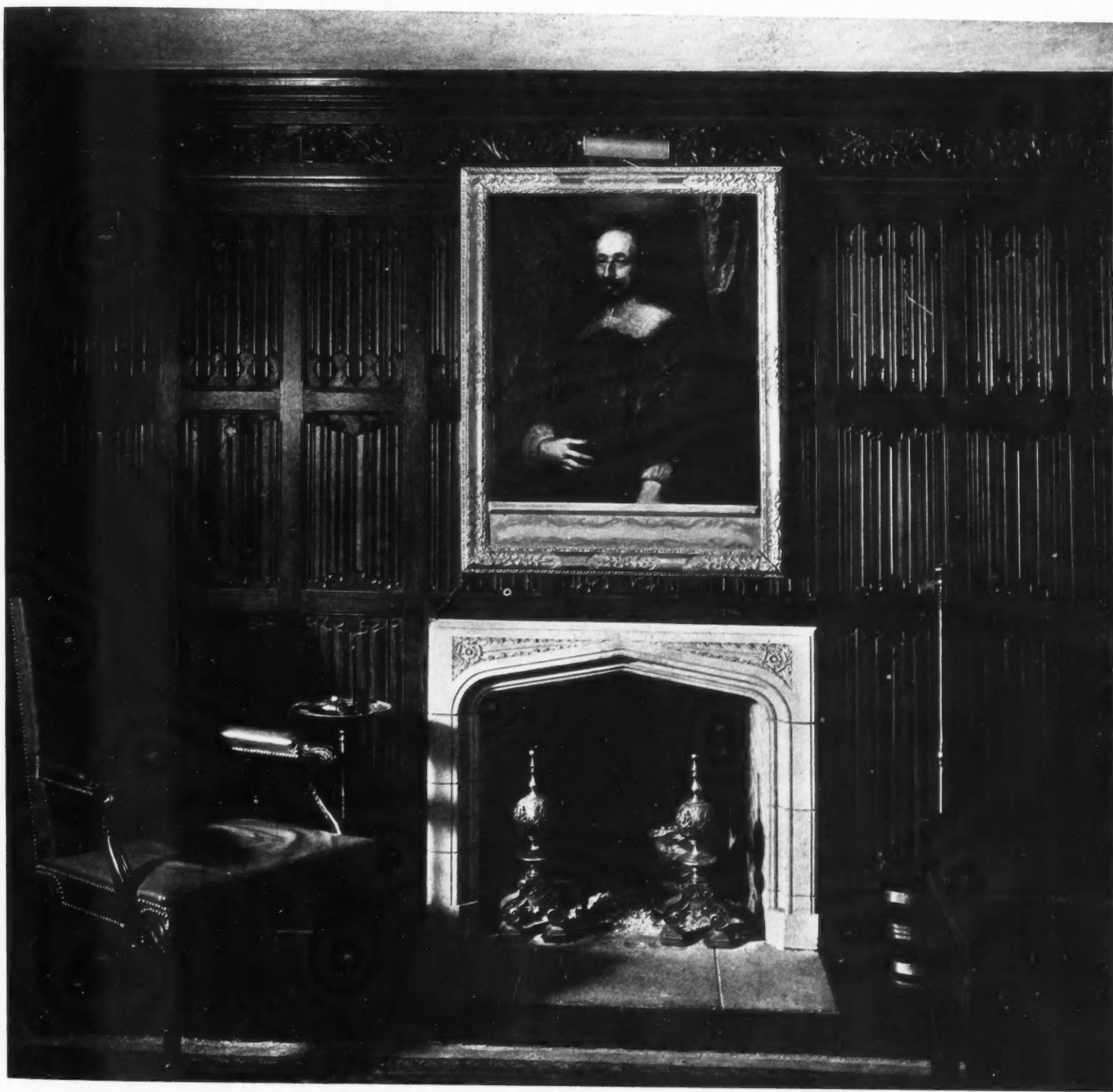
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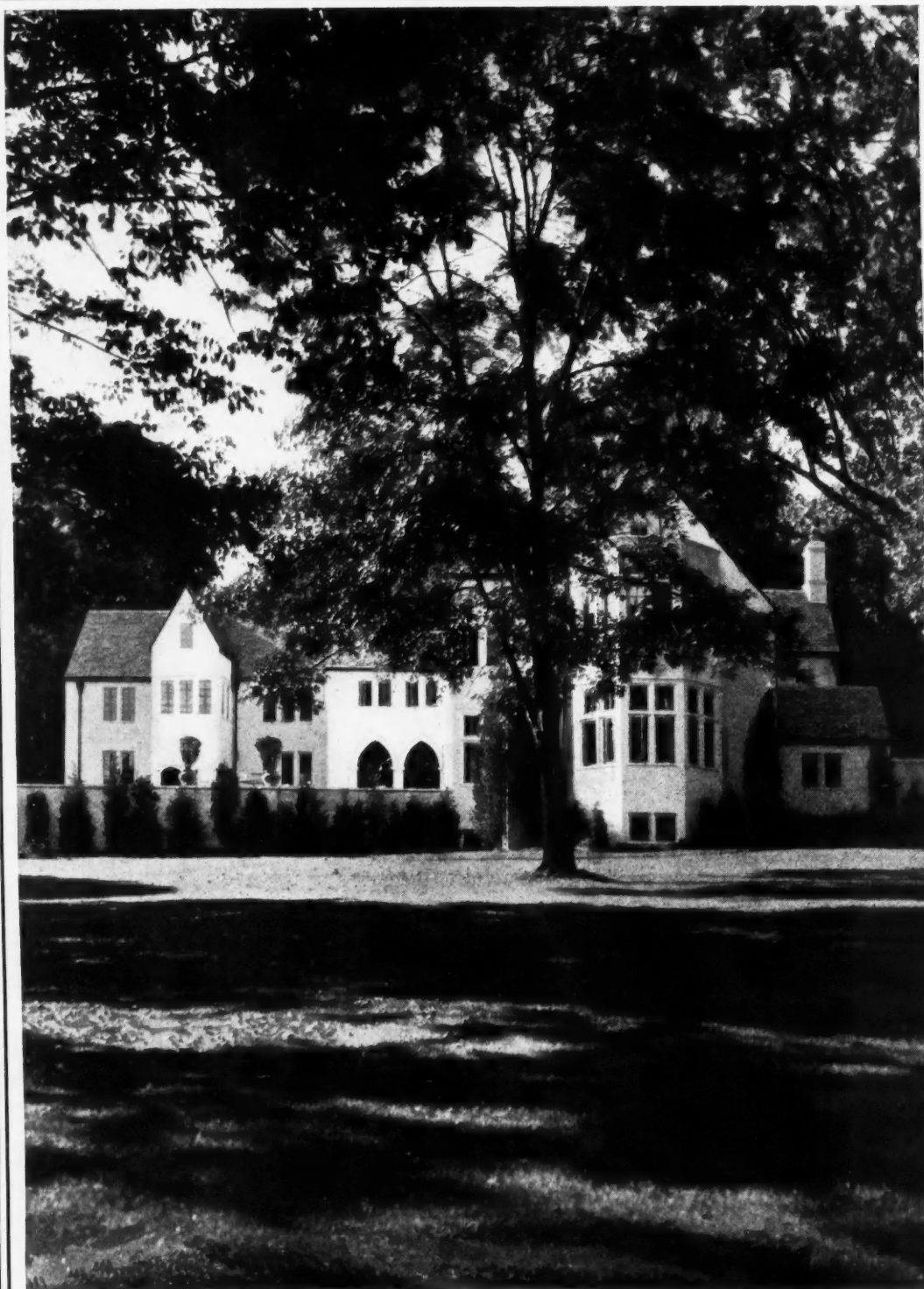


*George S. Hunt*

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This mansion is built of cinder concrete masonry units, the exterior finished with a special oil paint. Mortar joints are visible. The interior is unplastered—its beauty achieved by decoration applied directly to the masonry. Residence of Henderson Gilbert, Esq., Bowmansdale, Penna.  
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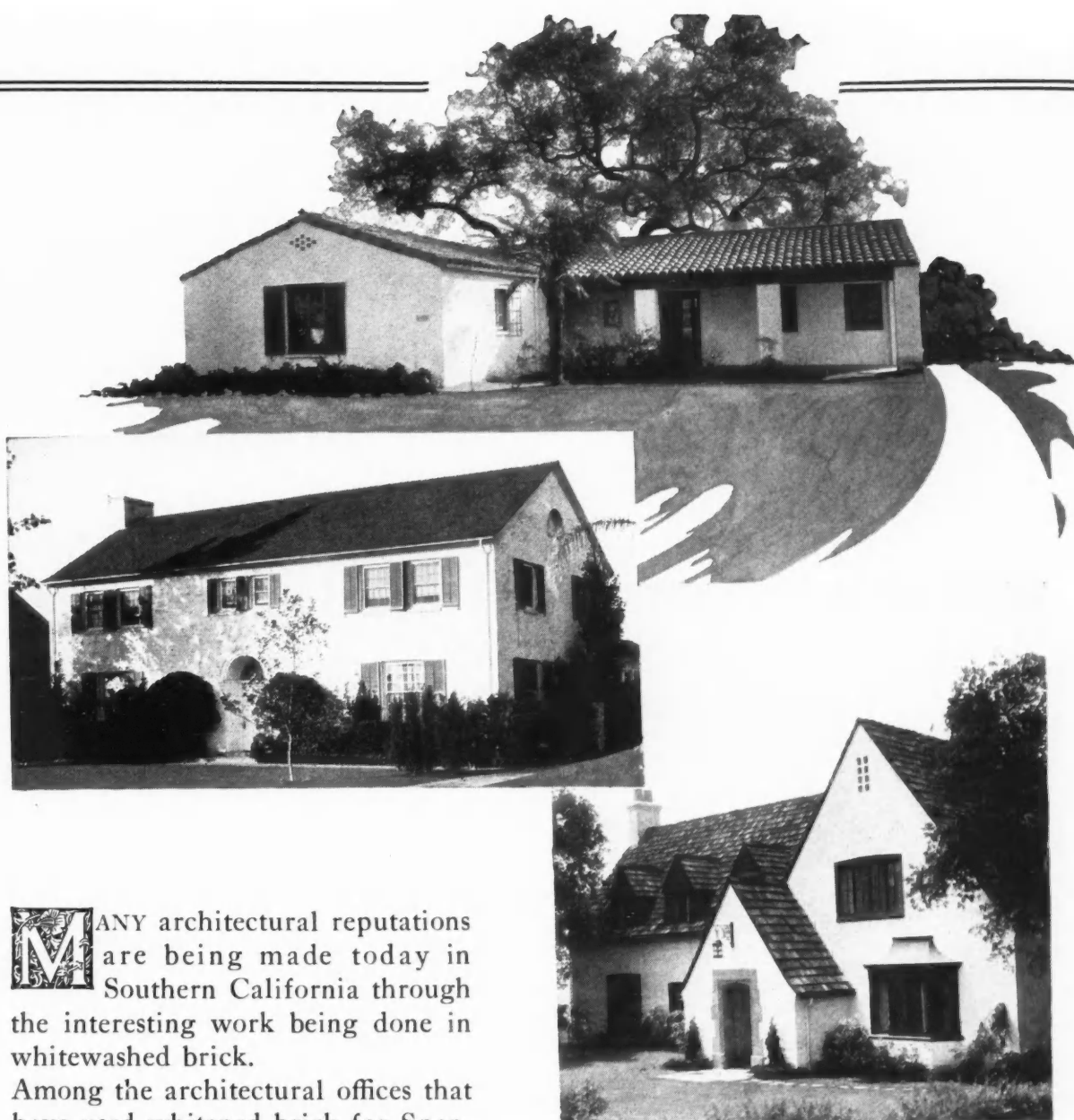
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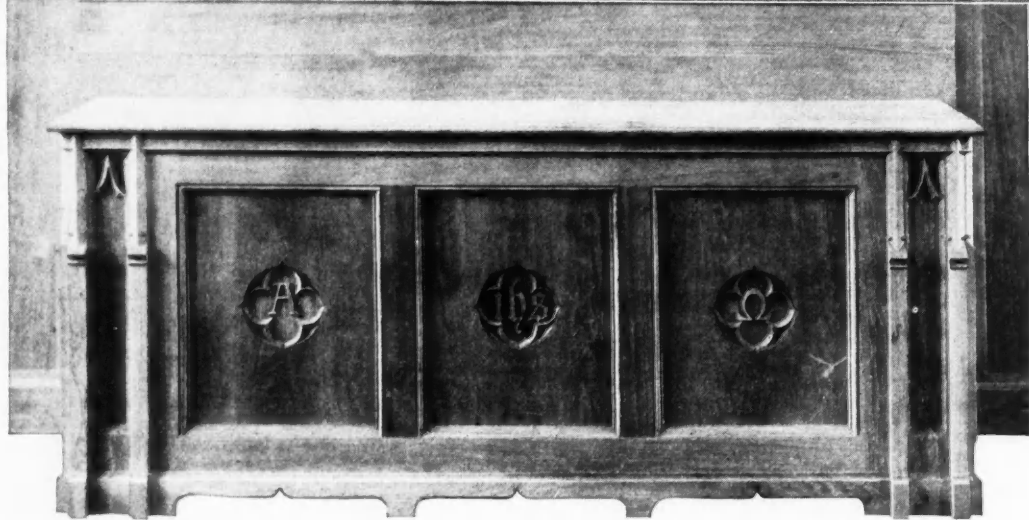
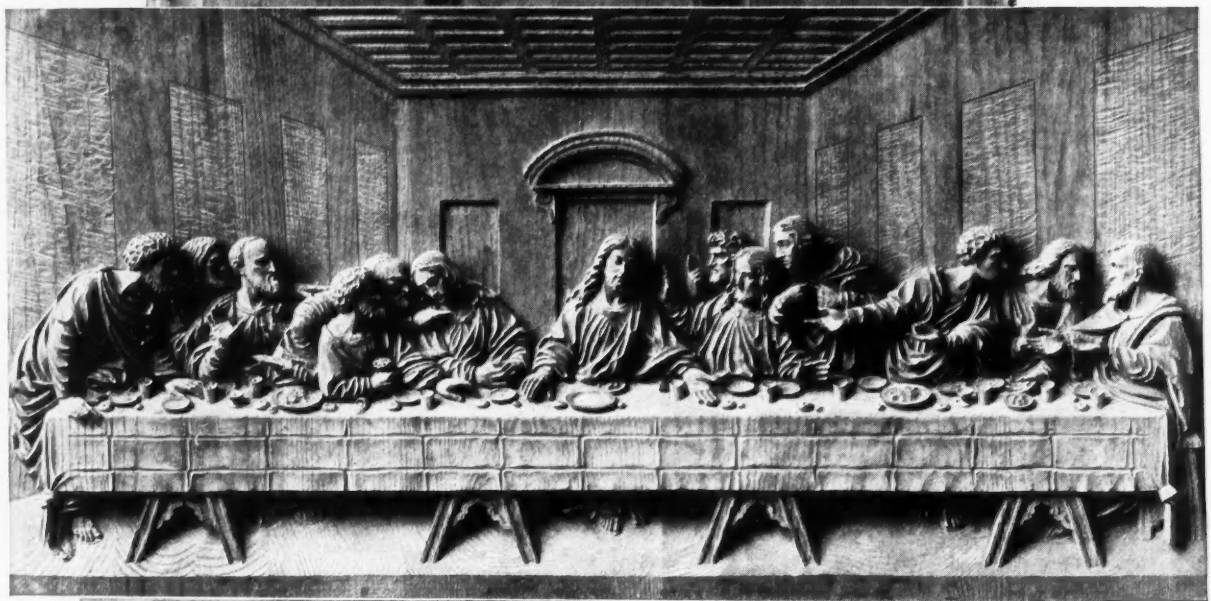
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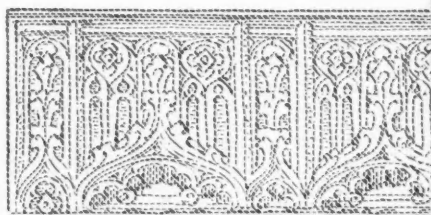
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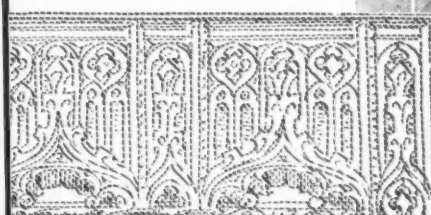
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with Last Supper carving



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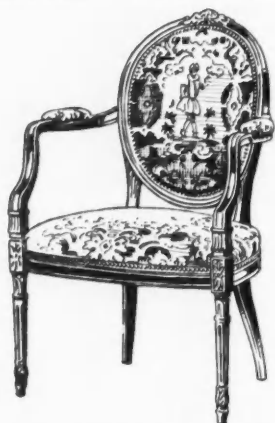
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... ..

TAPESTRIES in the collection of Madame Jean Robert Herter. These tapestries are now on display at Grace Nicholson's, 46 North Los Robles Ave., Pasadena.

No. 4: A 17th century *signed* Brussels silk tapestry representing the coat of arms of the Spanish noble family of the Marquis Villa de Flores (the mark B-B meaning Brussels-Brabant, and the signature of the weaver, G. Peemans, are woven into the lower border). Most magnificent example of perfect tapestry weaving. It is almost a painting. The border which forms part of the whole design is remarkably rich and interesting. The coat of arms in the center of the tapestry with reds, golds and soft browns is held up by two angels, one heralding the name of the noble family. The whole background is imperceptibly shaded off from sky-blue to soft ivory. One of the cherubs has a blue scarf floating around her, the other a havanagold colored one. Below a lovely composition of rocks, of soft yellow plants and water. A unique piece woven in 1673. Size: H. 12 ft., W. 11 ft.

No. 5: "Cupid's Bath"—a 17th century silk Beauvais (probably) tapestry, a most harmonious landscape in different shades of blue and ivory-tan. The center represents a waterfall seen towards the back against mountains, and continuing to flow as a river. On either side are rocks and beautiful trees. In the foreground two very small figures bathing a little child. Remarkably beautiful wide border with fruits and flowers as well as two lovely Bacchantas on the sides. Size: H. 11 ft., W. 12 ft.



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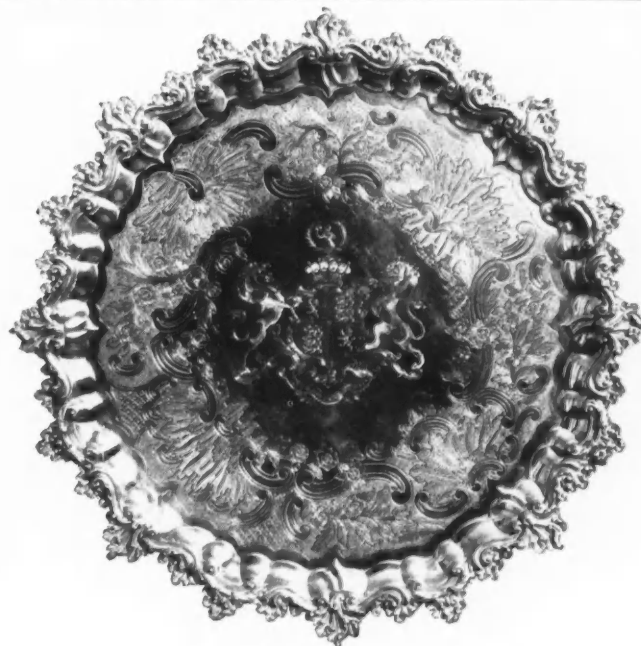
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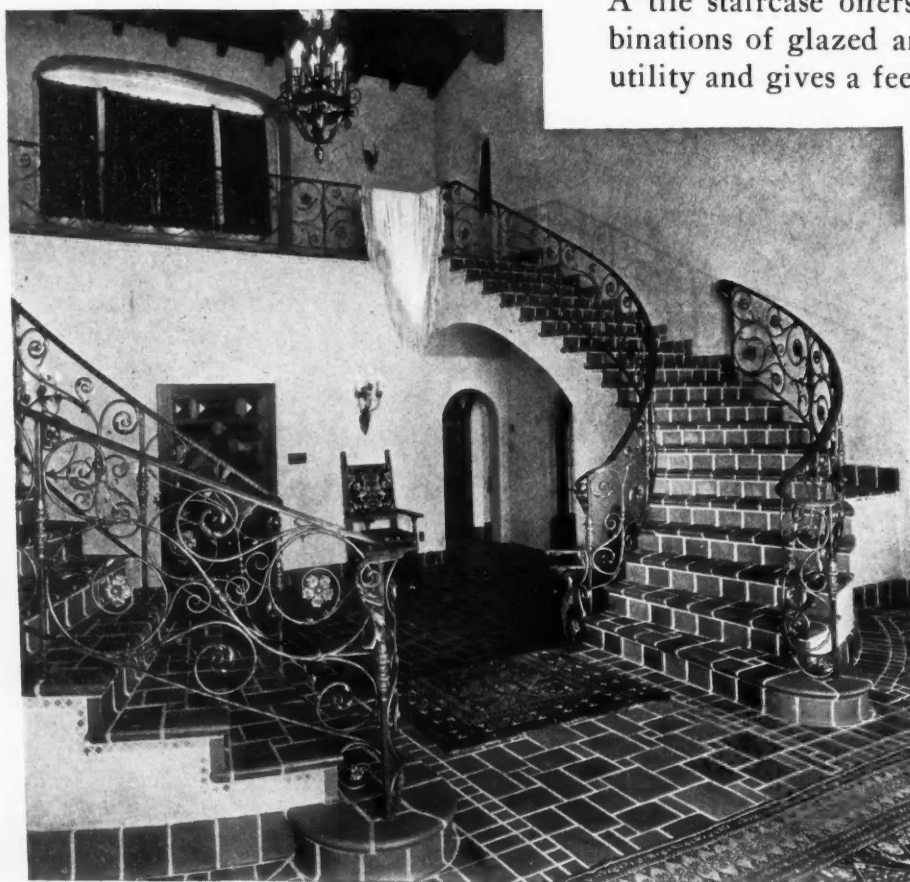
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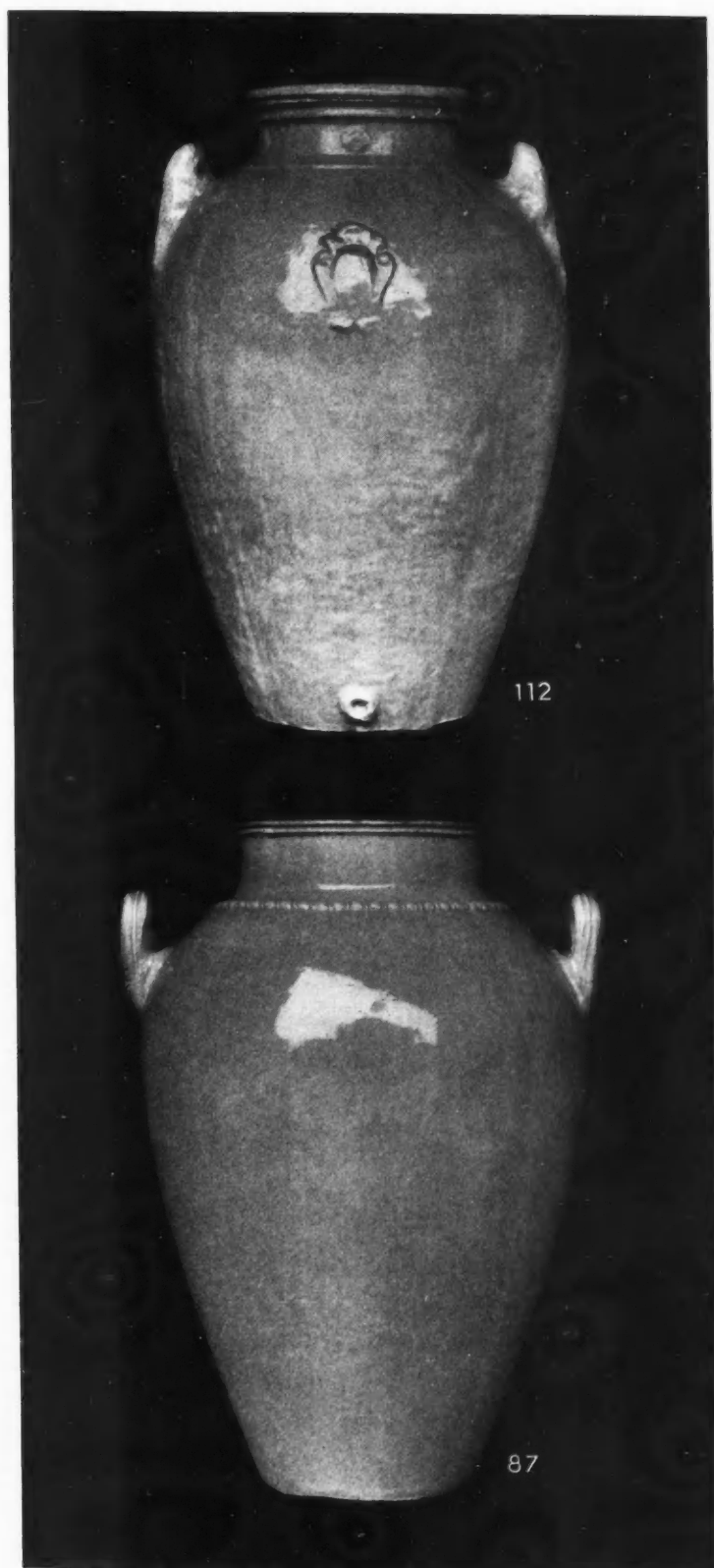
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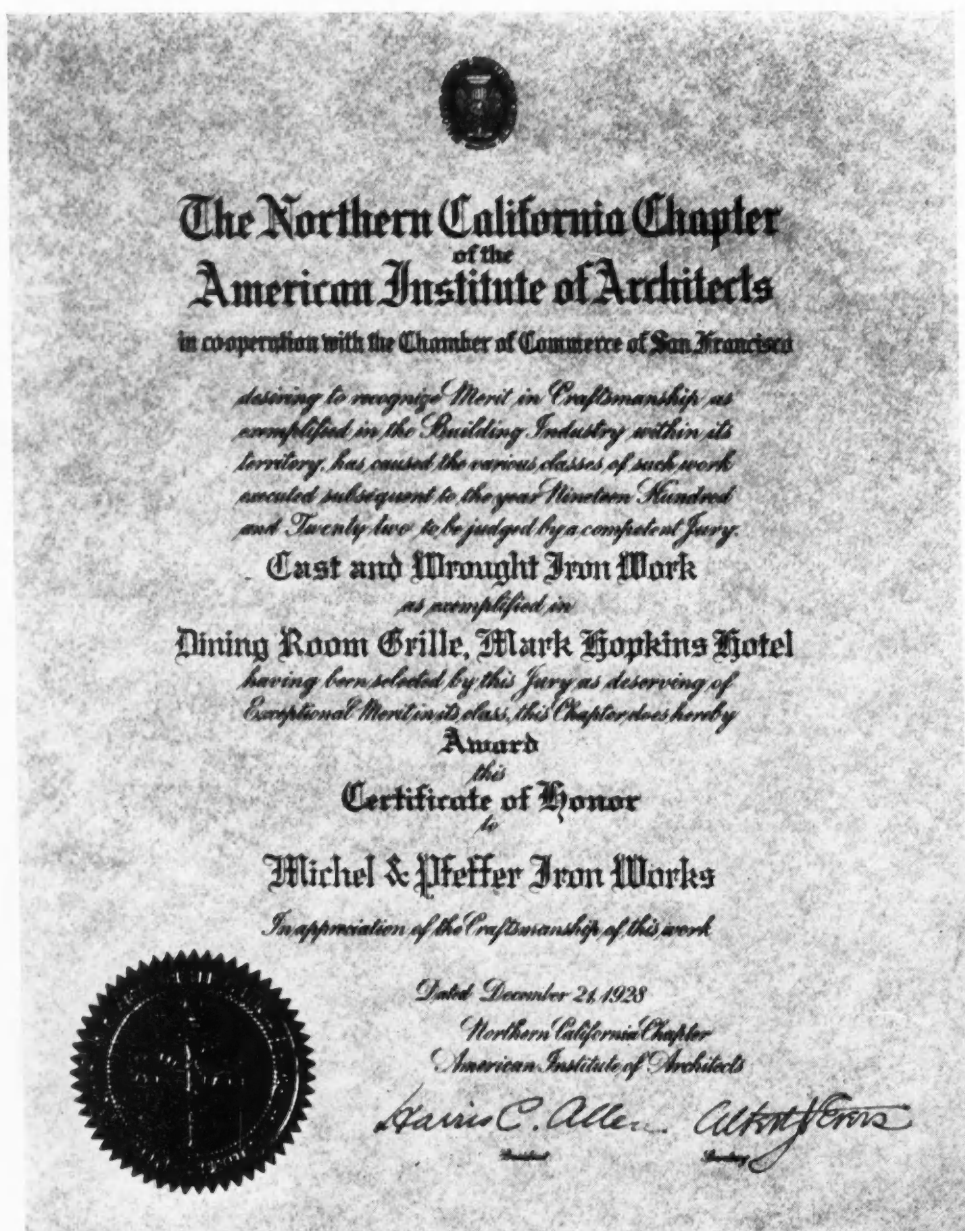
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WITH this issue, the "PACIFIC COAST ARCHITECT" and the "CALIFORNIA SOUTHLAND" cease publication, and "CALIFORNIA ARTS AND ARCHITECTURE" makes its initial appearance. "The King is dead; long live the King!"

There must needs be a thrill in the initial act of any new undertaking; and especially if it is the first in its field. We propose to present, through picture and word, the atmosphere of life in California in its cultural and social aspects. In this presentation, major emphasis will be placed upon the showing of California homes and gardens; for, thanks to kindly Nature, the development of the individual California home and its relation to the joy of living has caught the attention, the admiration, of the entire country.

THOUSANDS of houses, big and little, are scattered over the hills and valleys and shores of the Golden State, and their number is constantly growing. Only a small proportion of them can ever be shown in print; which means that an extremely high standard of architecture can be established. This standard we are pledged to maintain; and a further obligation exists in the fact that among the stockholders of "CALIFORNIA ARTS AND ARCHITECTURE" are many architects of high repute in the profession. This condition may be taken as a guarantee, if any be required, that merit alone will be recognized in these pages.

THE garden is so essentially a part of home life in California that it demands an important place in our program. There is infinite variety in gardening possibilities here; the bewildering profusion of plants and flowers and trees that will grow almost anywhere in the State has, in fact, produced often an embarrassment of riches. To assist the garden lover toward the combination that will suit his or her particular wants and location and soil—to give timely and authentic information for local conditions—and to show in detail many gardens that may bring inspiration, as well as delight for their own loveliness—will be our earnest effort.

THE art of interior decoration is far more advanced than but a few years back; and although there is not so much difference between East and West, indoors and out, still a California house deserves careful consideration in order that it may express in a happy combination the personality of its owner, the spirit of the country, the feeling of its architectural frame. Seeing what has been done successfully and beautifully in other homes has often stimulated peoples' interest and imagination, or directed them to competent sources for advice and help. We expect to show the work of many real artists in this realm of the home life.

## Editor's Note Book

THE distinctive spirit of California is manifested in other permanent structures than homes, impressive individually if not as a class. All phases of human activity feel the influence of the times. We shall endeavor to show, each month, some interesting building, of outstanding architectural merit, which, in our opinion, has contributed to this distinction which makes California a place to be admired and loved.

CALIFORNIA SOUTHLAND, it now appears, held an unique place in the hearts of its friendly subscribers and advertisers; but its unique appeal need not be discarded with the name.

The name "Southland" was assumed in the beginning because the readers to whom the magazine of 1918 was meant to appeal, thought in terms of this tiny corner of our great state; and the alternative words, "Southern California" could not be used, being anathema to a true son or daughter of our commonwealth.

The innocuous name, Southland, had begun to take each issue of the old magazine farther and farther afield as it endeavored to record the ambitious flights into this and that which here attract the newly leisured Americans turned out to pasture, like Pegasus, in a California clover field. It was time to come to earth and start over again. Ten years in the air is long enough.

THE name was indeed a subterfuge—a sugar coating! But underneath it, all the while, there was an earnest wish to rid the state of sham and pseudo art—to set the artisan, musician, the designer in the architect, and the artist in the student free in this far western land of freedom; where, if art be not unshackled from the bonds of money it will never be.

What the southern part of California has accomplished is unique and monumental in its own limited area of desert land and sunkissed products. But these

efforts are futile, when continued without recognition of the state as a whole.

Therefore—*California Arts and Architecture* and, if the name were not too long already, we would add—The California Countryside covering, in this out door land, the art of living in the free, far west.

IN the article devoted to California's countryside estates on another page in this issue mention is made of the great Santa Marguerita Rancho lying along the state highway between San Clemente and Oceanside. It is one of the last of the Spanish grants in California and a beautiful stretch of 200,000 acres reaching along the coast for eighteen miles in San Diego County. The state Park Commission will be asked to save this great tract for all the people by making it one of the new state parks.

This is indeed a noble enterprise. It was originated by W. H. Griswold, chairman of the publicity committee of the San Juan Capistrano Chamber of Commerce who has been appointed chairman of the temporary organization with F. F. Kelly, vice chairman, and Fr. St. John O'Sullivan, second vice-chairman, and other leaders making up a strong committee to broadcast the good news.

Here is a proposal for a park that the whole state can sanction. The necessity is immediate, the cause is just, for all the people; and the fortunate result will set California on the map as determined to preserve her beauty of landscape and seascape for her millions of vacationists.

A more elaborate setting forth of the beauties of this property and its Spanish-American history will be published in the March number of this magazine.

"CALIFORNIA ARTS AND ARCHITECTURE" for March will contain a number of specially interesting features.

The name of Roland Coate, Los Angeles architect, is becoming widely known for the refinement, the "elegant simplicity" of his residences. He has written an article on the early or Colonial California house, illustrated by many examples of modern residences designed along those lines. A series of photographs of the mural paintings by Albert Herter in the Los Angeles Public Library will be the subject of another article. Views of an unusual and lovely city garden will be shown. Another California prize-winning house, the work of H. Roy Kelley, and three charming houses of moderate size designed by Ernest Coxhead, F.A.I.A. and the Hollywood Chamber of Commerce Building, a gay and original composition by Morgan, Walls and Clements, will all be of interest, as will the pages devoted to music, books, and drama. Our program for this and future issues is varied, piquant; typical of life in California and the far West.





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# California Arts & Architecture

Combining  
Pacific Coast Architect and California Southland

VOL. XXXV No. 2

No. 110

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M. URMY SEARES

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February  
1929

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This house won first prize in a recent national competition.

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## Published by

WESTERN STATES PUBLISHING COMPANY, INC.

627 So. Carondelet Street  
LOS ANGELES

55 New Montgomery Street  
SAN FRANCISCO

GEORGE H. OYER

President and General Manager

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J. LESLIE MEEK, NED BRYDENE-JACK, FREDERICK J. DENNIS, R. B. URMY, JR.  
ART DIRECTOR—HARRY CALDWELL

## CHICAGO

John D. Ross  
608 Otis Building

## NEW YORK

Wm. D. Ward  
254 W. 31st Street

## PORTLAND

Arthur W. Stypes, Jr.  
Security Building

Price mailed flat to any address in United States, Mexico or Cuba, \$3.00 a year; single copies, 35c; to Canada, \$4.00 a year; foreign countries, \$5.00 a year.  
Entered at the Post Office in Pasadena, California, as second-class matter. 790 Woodbury Road, Pasadena.

MEMBER OF WESTERN BUSINESS PAPERS ASSOCIATION



*Pencil Sketch, Street in Florence, Italy*  
*By John Dinwiddie*

# CALIFORNIA ARTS AND ARCHITECTURE

*Combining Pacific Coast Architect and California Southland*

February, 1929



## CONSISTENCY IS A JEWEL

*Some Observations on the Home of  
Pierpont Davis, A. I. A.*

By HARRIS ALLEN, A.I.A.

WHEN one architect is called upon to write about another architect's home—and one is a Northerner and the other a Southerner—and both occupy the same offices in the respective chapters of their profession—the situation is critical.

But since conditions warrant commendation rather than condemnation, what might be a dilemma becomes an opportunity. As a matter of fact, architects are wont to be unusually frank in their opinions of each other's work; quick to criticize, they are equally quick to praise; their appreciation is no shallow veneer of politeness, but rather a downright expression of pleasure.

In this case, it would be hard for anyone who was a sincere lover of the beautiful to pick flaws in the setting with which Mr. Davis has surrounded himself. Frankly not a modernist, he has designed his home after the spirit of those early Italian Villas whose elegant simplicity, fineness of proportion, delicacy of detail, are the admiration of connoisseurs. It is a happy type for a California setting, and happily it is not a rare type here. There are many excellent examples, well-studied, well placed; but seldom does one find the interior arrangements and furnishings of such a villa



so consistently carried out; and, withal, conveying no such aura of the museum as do so many frigidly perfect specimens of "period decoration."

There can be no question that houses do express, if not their own personality, that of their owners. I remember well a mansion in a certain Eastern State, with whose plans I was connected as an humble draftsman, years ago. The owner was a pudgy, purple specimen of the *nouveau riche*, whose anatomy bulged and billowed, who loved to array himself like the tiger lilies of the field. And his great palace bulged and glittered. The ranks of rooms, with their sets of gorgeous furnishings, each period fighting its neighbor, had no personality of their own; but all together, in deafening chorus, shouted the personality of their owner.

But enough of the crimes of the past. Here is no cacophony, but rather the suave and subtle harmonies of chamber music, the apotheosis of refinement in sound; from which the character of the conductor may be read by the discriminating. However, let us spare his modesty and proceed to a more definite, if necessarily not too detailed, description of the decorative scheme.

As the general structural setting, or



architectural treatment, is restrained and refined, so also is the general color-palette subdued—but not depressed. Perhaps I have not conveyed a true impression. There is plenty of color, but what are known as pastel shades predominate, and the stronger, deeper colors are mellowed or dulled and are so disposed as to provide just enough relief, to prevent insipidity or lack of character. Certainly these rooms possess character; but it is sophisticated and not rustic. Politeness, one feels, is natural and not assumed in this milieu.

As is not always the case, the entrance hall "sets the stage," so to speak, for the atmosphere of the house. From the floor of the waxed terra cotta tiles, the ivory-colored, Latin-textured stucco walls curve over in groining vaulting, which is repeated in the dining room at the end of the hall. A few bits of old carved walnut and wrought iron, a vase of turquoise blue, relieve the simplicity. In the dining room, the floor changes to a parquetry of nut-brown, richly polished walnut; walnut chairs have coverings of old gold and claret-colored damask; dusky oil oils hang on the walls, brown in effect, with gleams of warm Venetian red; hangings of dark orange velvet frame enchanting garden vistas through the long French sash, one to a white marble statue outlined against a yellow niche in the high garden wall—another down a path ending in a blue-green wall panel of Moroccan tile, behind which rise tall plumes of trees.

In the living room, soft pinks and blues and greens, a delicious ensemble of sweet

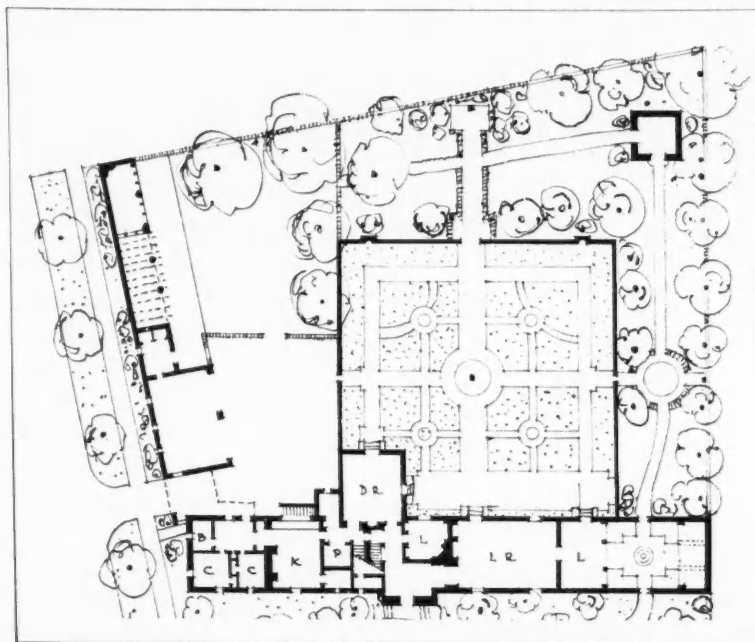
color and silky texture, are controlled by the dark plank floor with rugs which are pinkish in general tone but sufficiently

and pink. A ceiling which lifts, instead of shutting down.

Many lovely individual lovely notes of color and form begin to appear; brocade hangings in Roman stripes, shrimp pink, yellow and green—overmantel damask, a faded coral shade with delicate meandering design in dulled gold—ivory figure of the infant Jesus enshrined in velvet-lined niche. Here is an old piece of Spanish walnut enriched with metal tracery, gilt pattern over faded crimson velvet—no jarring note, even in this house of Italian influence. The windows and frames are painted a cool apple-green. One couch is tapestried in pale two-toned gold; another in pink; another in sage-green velvet. There is not one interruption to the harmony of color scheme, or to the general decorative fitness. And yet no two things are alike, and there is no single trace of definite plan or arrangement.

But however strong one's instinct for beauty may be, however good one's "taste," the charm and the elegance of such rooms as these do not just happen so. It is not an intuitive or fortuitive miracle.

The beauty, the distinction of Mr. Davis' house have been achieved by a personal sensitiveness to beauty, it is true; but, still more, by a trained and discriminating artistry. Architects' homes, doubtless, should be exemplars of decorative design. But not many are fortunate enough to seize the opportunity, to such a complete consistent effect. Even an ultra-modernist, I am sure, could not fail (if he were sincere) to appreciate the art of Mr. Davis as demonstrated in his own home.





Photographs by W. M. Clarke.

*An interesting ivory figure of the infant Jesus was picked up in Mexico by Mr. Davis, and on close examination the sculptor's name was discovered, with the date 1625. The figure is unusually well modelled*

THE HOME OF PIERPONT DAVIS, A.I.A.



*Over the stair landing wall hangs an Oriental rug whose mellow tones blend with the terra cotta floor tile and form a pleasant foil for the Chinese vase of turquoise blue*

THE HOME OF PIERPONT DAVIS, A.I.A.





*Bronze-gilt candelabra and a Majolica jar in tones of yellow and blue are reflected in the polished top of the old walnut table. The arm chairs are covered in old-gold damask; side chairs in claret colored velvet*

WHERE AN ARCHITECT HAS HIMSELF AS CLIENT



*An exquisite example of mediaeval cabinet work is the old Spanish desk of light brown walnut touched with gilt and red, with metal arabesques over crimson velvet*

IN THE LIVING ROOM OF MR. DAVIS' HOME

# THE CALIFORNIA COUNTRYSIDE

*The Country Estate, Its Site, Environment and Ranch Buildings*

*Followed by Plates of The Kellogg Ranch* ✓

By M. URMY SEARES

CALIFORNIA LIFE, as lived by the one who knows best how to make the most of opportunity, centers about the ranch house, the country estate, or a combination of town house and ranch home, with a little bungalow-by-the-sea.

This is true for the day laborer as well as for the retired farmer and business man. It describes the life scheme of the clerk in a California department store as well as the well-laid plans of the opulent tourist, who goes first to Italy to buy an Italian villa, and finally decides to return to Santa Barbara and build his own palace on a Montecito hillside farm.

Farming is such a fundamental pleasure in California that only the very wealthy can afford to experiment and make it a paying business. With the masses it is a part of home life; or rather each little bulb patch, each little rabbit farm or orchard is a part of the great garden called California, a fundamental of every family menage. At the noon hour in a downtown office I heard the bookkeeper using the office phone to order some young orange trees and a half a dozen avocados of distinct variety. He seemed to know what he wanted and expressed it in terms the nursery man understood. At an office of a realtor in Oceanside I heard a whole family plead for an exchange of their "inside property" in the big city for an avocado orchard near the sea. They planned finally to build an apartment house on the city lot and to retain one flat for themselves, but their ideal combination was a little ranch near a town that emphasizes its bath house, and beach camp, and which has a large market easily reached by rail.

At the other extreme is the great Spanish Ranch of Santa Marguerita. Rolling miles of untouched mountains, upland meadows ploughed for bean fields, many thousand acres in one estate undivided, un-"improved!" And to the traveller a beautiful stretch of California's countryside.

Here and there in California's Southland there are individual ranches that have been carried out in perfection of site, environment and building. They are so full of suggestion for the novice in ranching, so practical in their results as applied to ranch life on one acre or a thousand,

and, that a comprehensive setting forth of their usefulness and beauty in a group of architectural plates that follows is a service to all mankind coming West.

For, in all California ranch homes, from the tiniest to the largest and most elaborate, there are the same two factors of importance. Stephen Child, President of The Pacific Coast Chapter of The American Society of Landscape Architects, states that, succinctly, in his recently issued brochure, for which we take this opportunity to thank him both personally and for our California home makers now struggling with problems first met with in the freedom of the far west.

"In these domestic problems," says Mr. Child, "there are always two main groups of factors of importance: first, the local ones, that is to say, the conditions of topography, existing vegetation, climate, soil, proximity, and direction of outside factors affecting the accessibility of the site, and secondly, the personal factor. Who is the home for? How many are to live in it? Is it to be an all-the-year 'round one, or to be used only in summer or winter?

What funds are available for the adjustment of the land and improvement of the landscape? All these and many other things are to be ascertained as a basis from which to proceed. A careful consideration of these two points, the local and the personal, will prevent any sameness of treatment even in similar localities.

"As we particularly noted in the case of the design of the Italian villa and grounds, fitness, accessibility as to supplies of material, water, and so on are considered. Provision is made for means of approach both for guests and service. Views or outlook from the site and the aspect of the finished scheme from without are all studied, and the proportioning of the three vital elements of the design, the entrance, the service, and the living or pleasure portions of the ground, are carefully determined, usually the greater area being devoted to the latter. Local topography and climatic conditions affect all these points as do also the client's personal desires.

"From the work of earlier designers we get inspiration helping us to determine the general character of the special treatment.

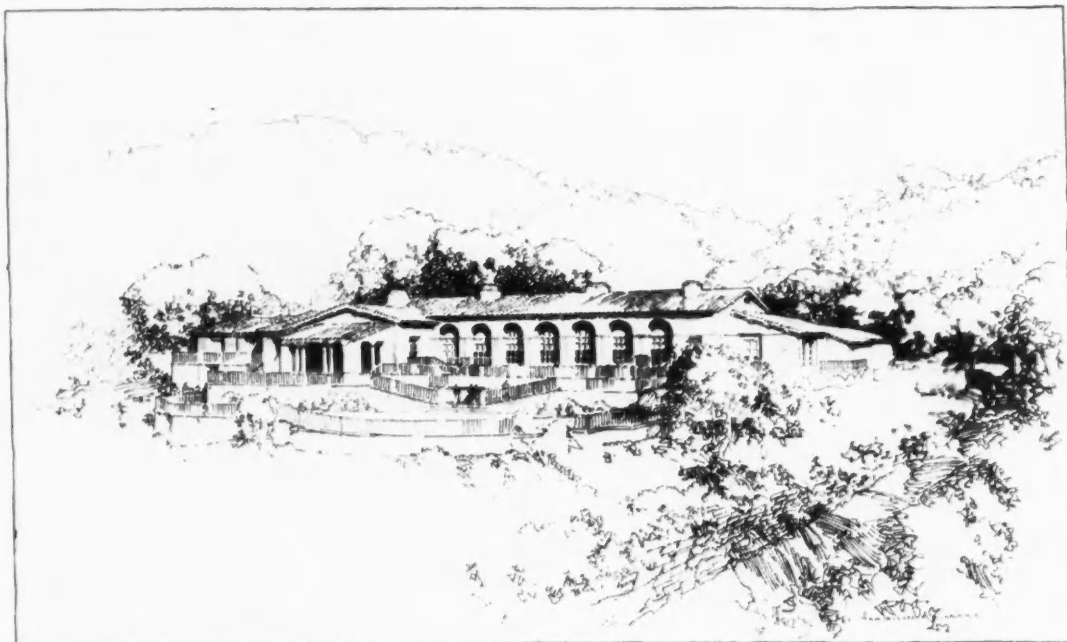
Shall it be formal or informal, and here is where there should be the heartiest co-operation between the client, the architect of the building, and the landscape architect, for manifestly the type of house selected should suit the site as well as fit it, and the best design is that which most comprehensively meets all these conditions. While some sites much more emphatically demand rigid formality than others, almost every house, no matter how informal its general character, is composed of rigid straight lines and definite angles. There is, therefore, almost always a rightness in some formality immediately about such a structure. This formality may not go so far as to involve exact symmetry or balance, and the gradual cessation of any sort of formality, the merging of this formal sort of design into the free and informal natural surroundings, is of the utmost importance in securing that unity and harmony without which no design is successful."

Mr. Kellogg has for the main motive of his ranch a stable of beautiful Arabian horses housed in one of the group of buildings by Myron Hunt and H. C. Chambers, Architects.

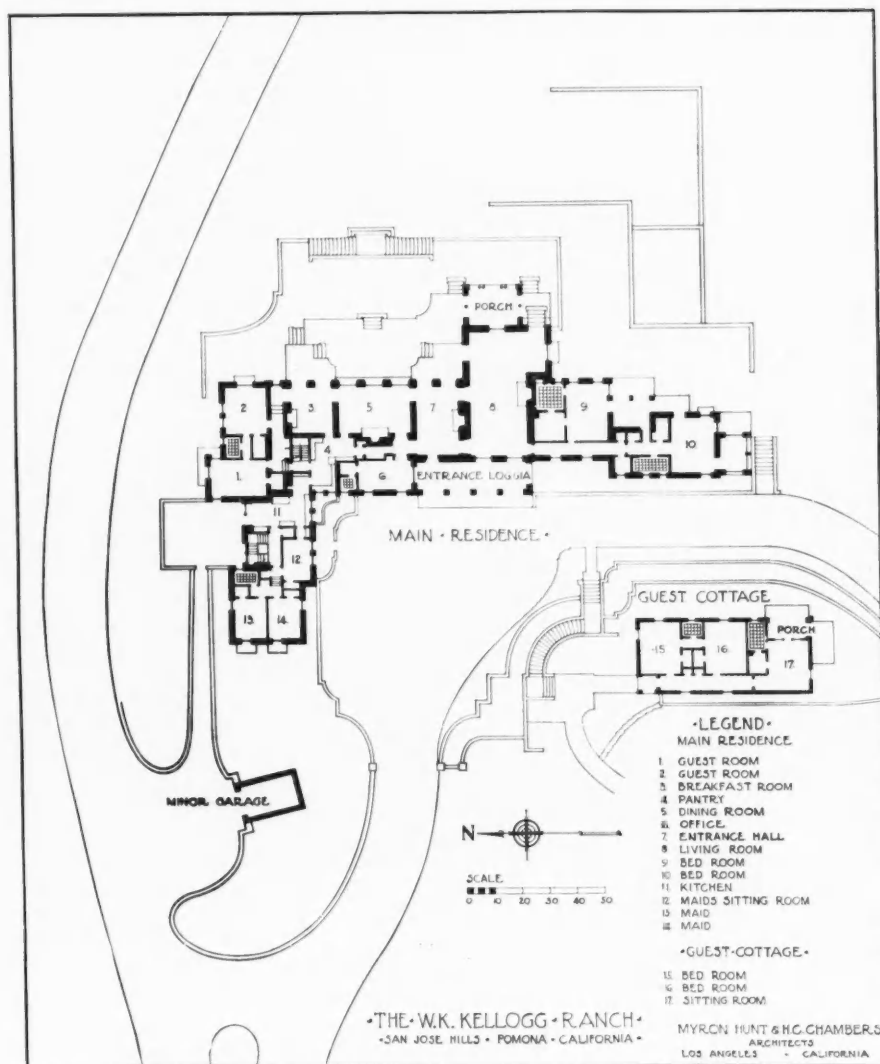


Vista, Living Room, Hall, Dining Room, W. K. Kellogg Ranch. Interiors by George W. Reynolds





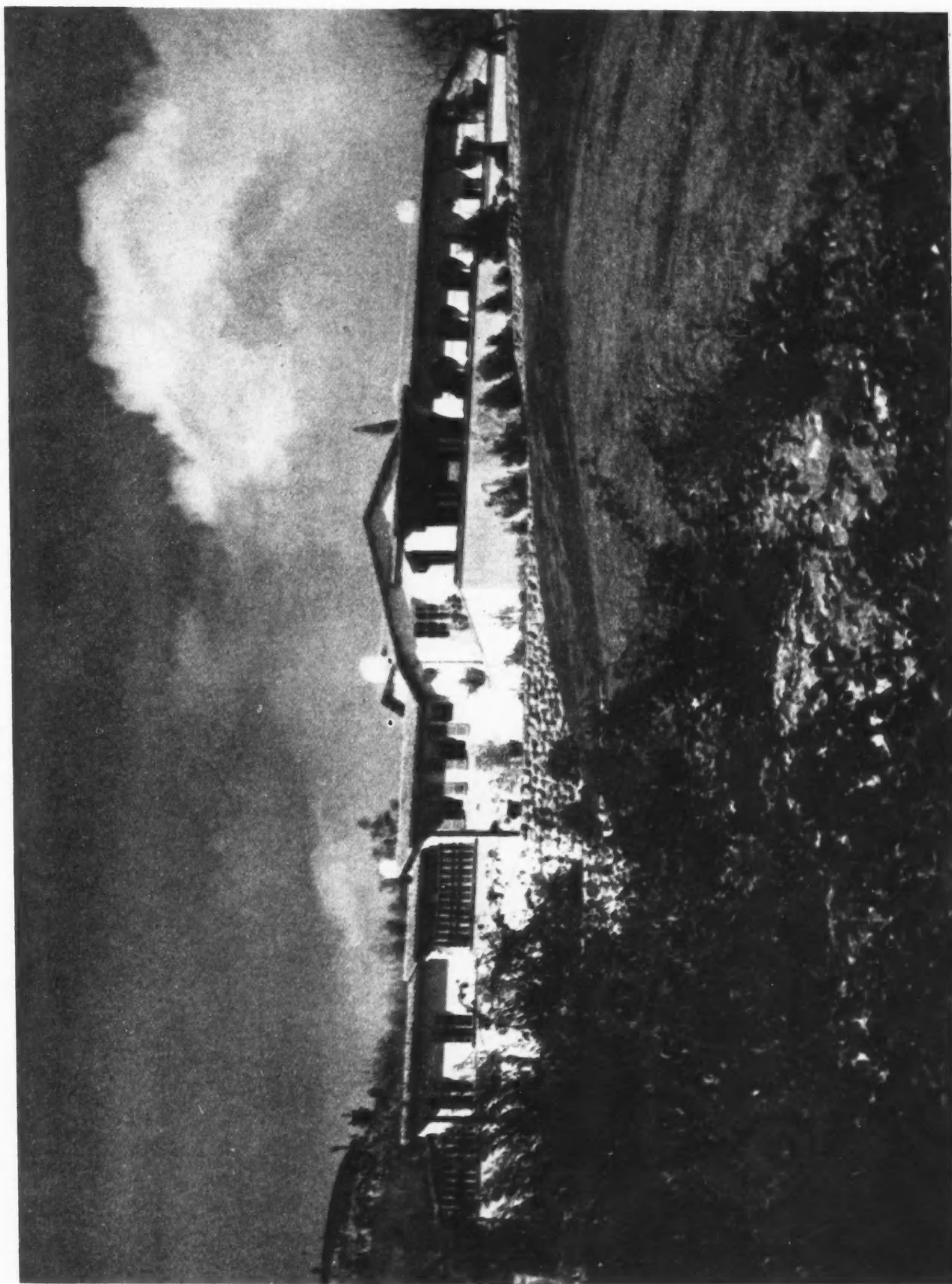
*Above—The architect's sketch for the terrace front of Mr. Kellogg's Ranch House suggests its dominating and yet sheltered site*



*Left—The main floor plan gives a key to the various views that follow, and the carefully studied arrangement to suit exposure and outlook*

*Preliminary studies for the Ranch House of Mr. W. K. Kellogg were not materially changed in actual construction.*

E S T A T E O F M R . W . K . K E L L O G G



Photographs by W. M. Clarke.

*The terrace front of Mr. W. K. Kellogg's Ranch House  
at Pomona, California. Myron Hunt and H. G. Cham-  
bers, Architects*

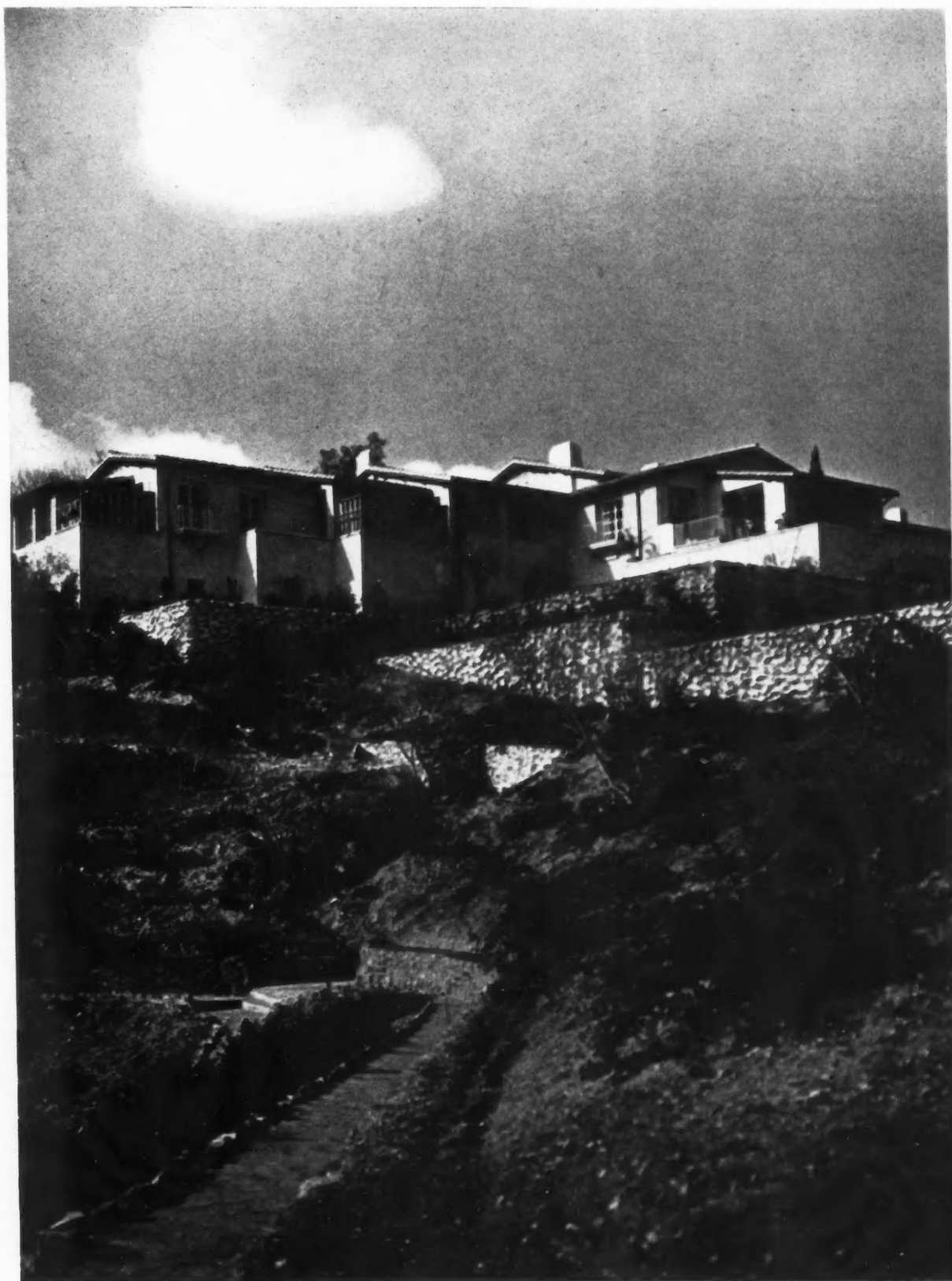
E S T A T E O F M R . W . K . K E L L O G G



*The fore-court to Mr. Kellogg's house terminates a winding road from the County highway, sheltered by walls and gates*

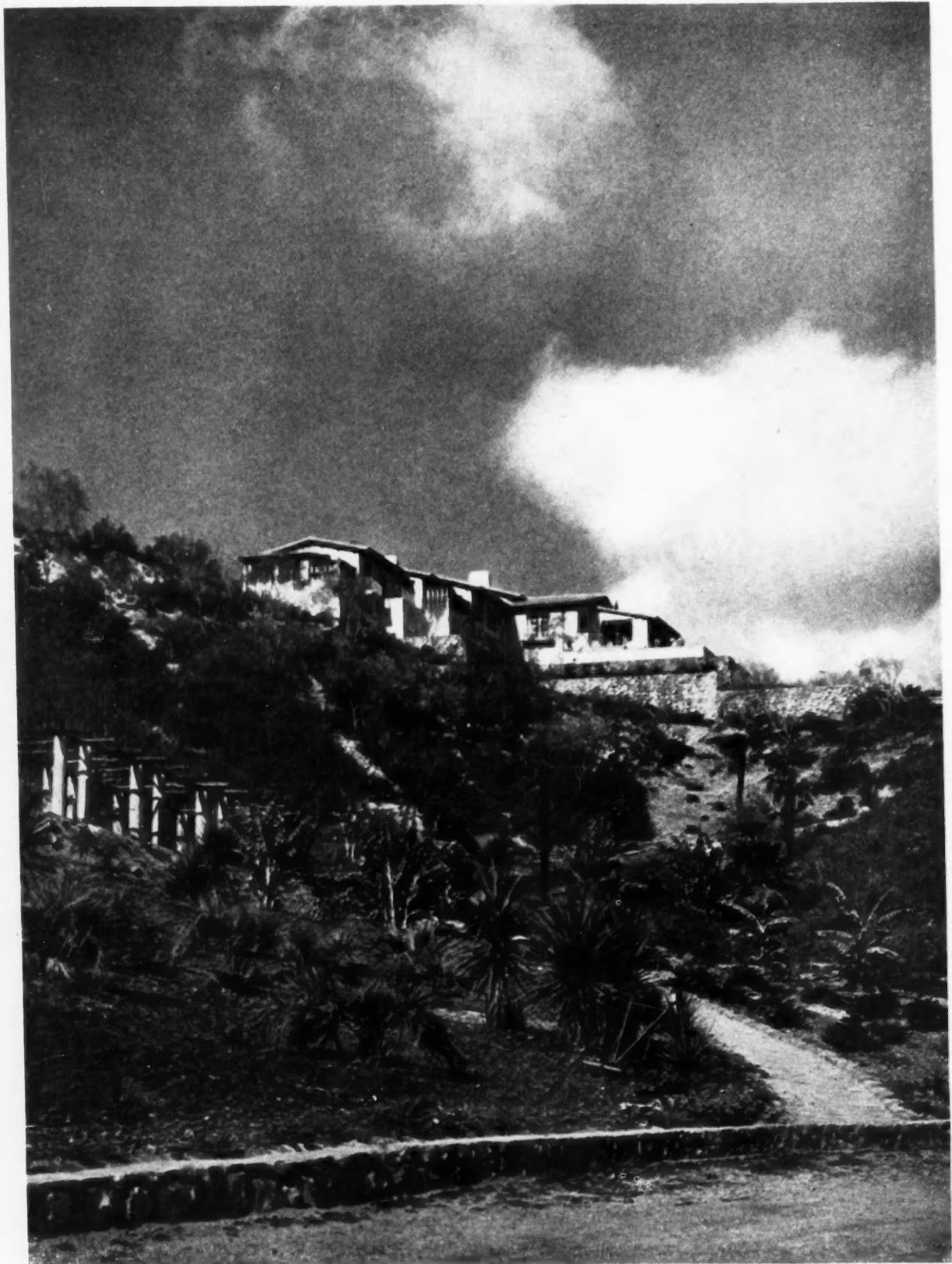
E S T A T E O F M R . W . K . K E L L O G G





*Native shrubbery will soon clothe the terraces dropping  
away from the house, along which wind easily grading  
paths*

A R A N C H A T P O M O N A , C A L I F O R N I A



*From porch and terrace one will look down the valley  
over a palm garden of many varieties, yuccas, aloes, cactus  
and other native plants*

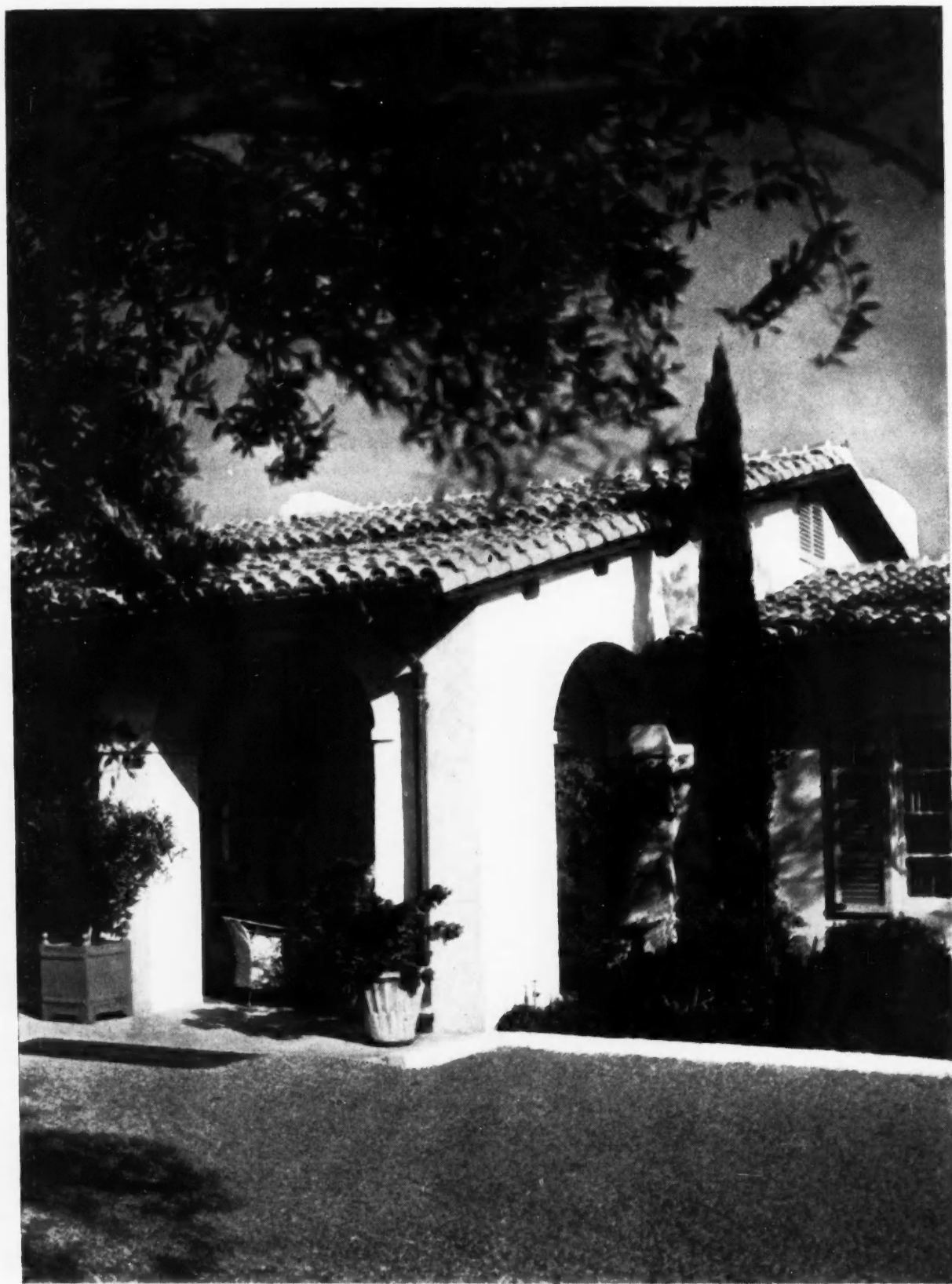
E S T A T E O F M R . W . K . K E L L O G G



*The aristocrats housed in Mr. Kellogg's stables possess a private patio with lawn and pool, whose palms suggest the Arabian home of their heritage*

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS





*The roomy entrance loggia provides a pleasant spot in which to welcome guests*

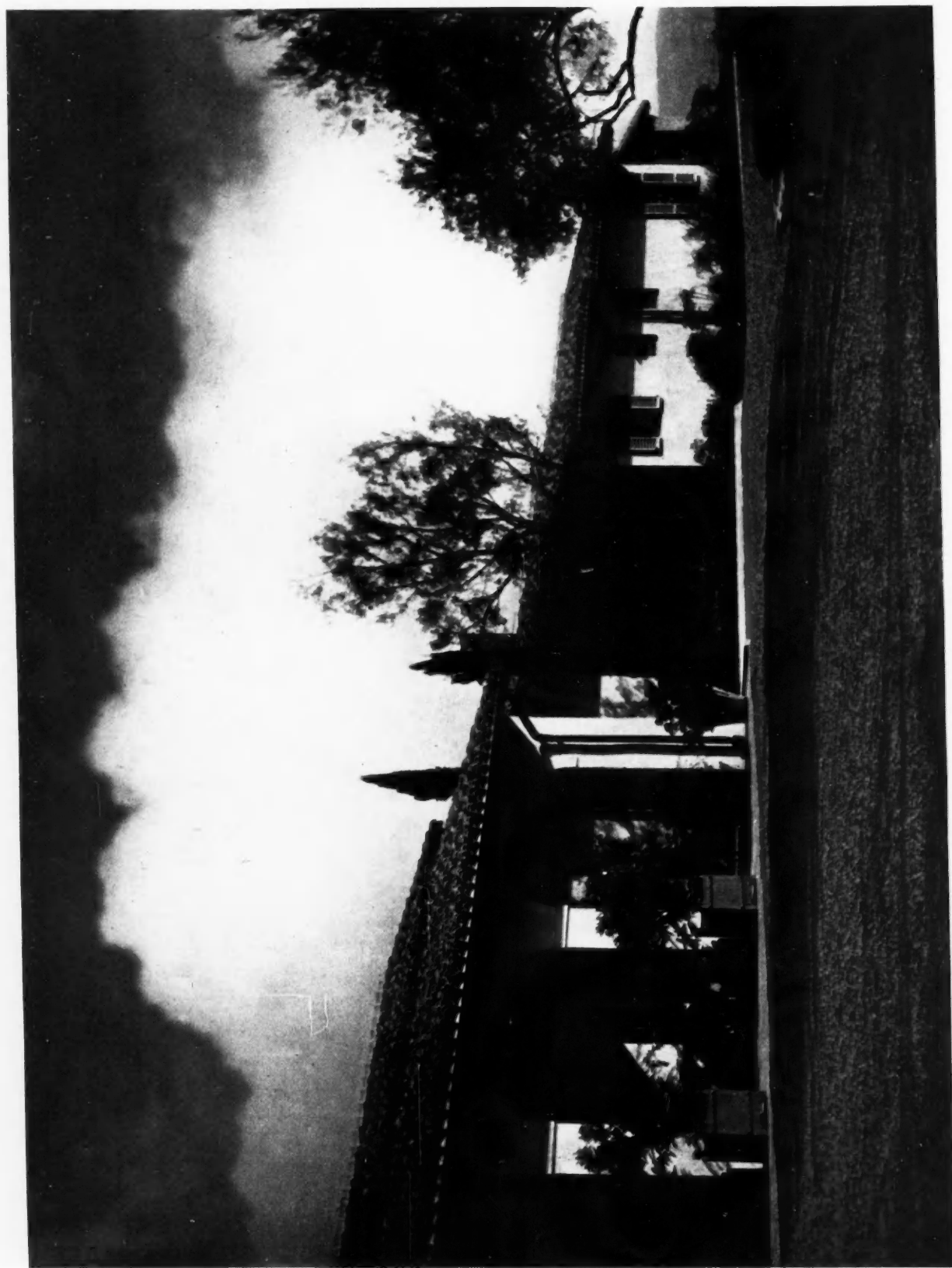
E S T A T E O F M R . W . K . K E L L O G G



*Broad easy steps connect the succeeding terraces adjacent  
to the living room porch*

A R A N C H A T P O M O N A , C A L I F O R N I A

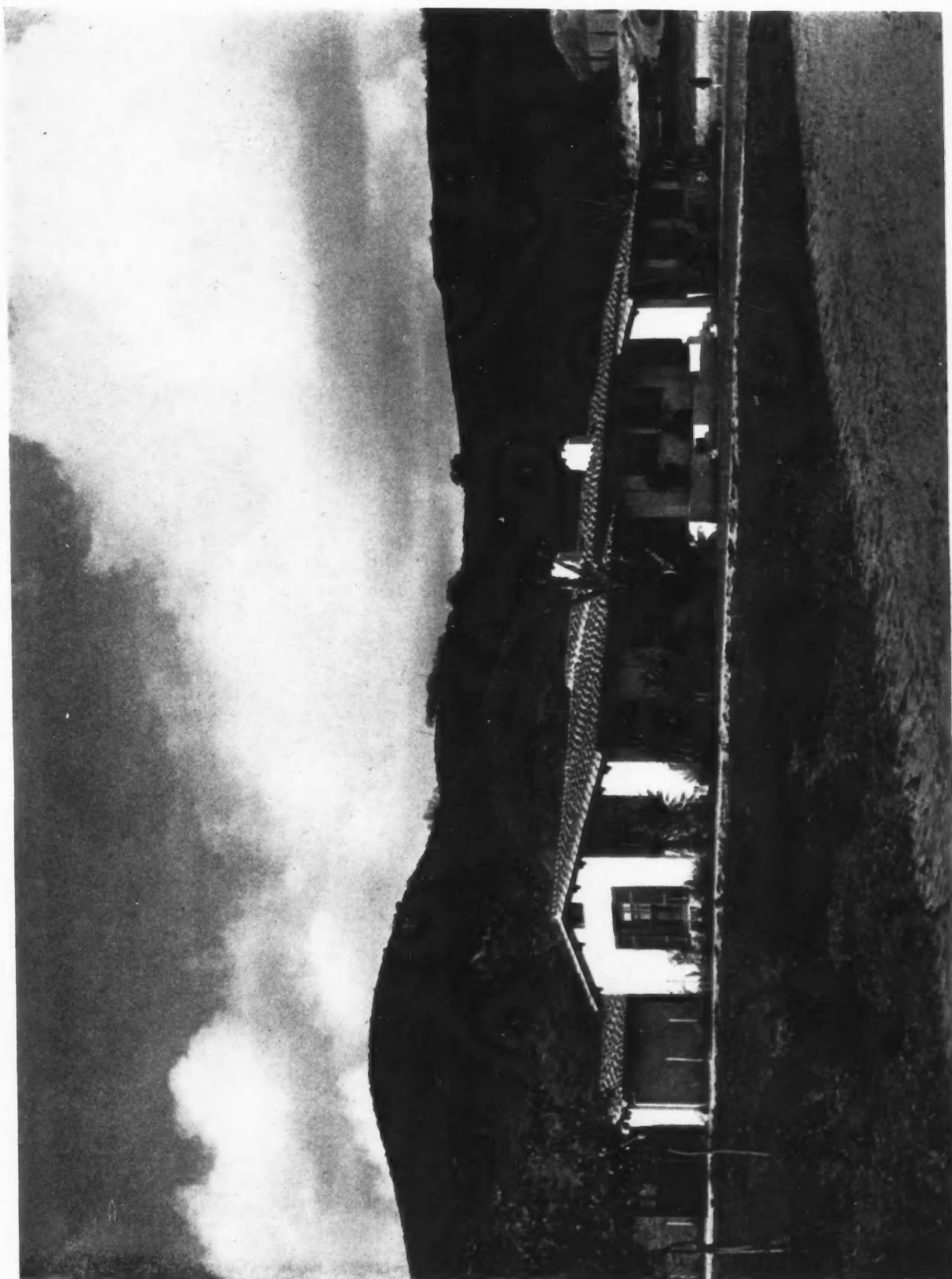
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*Another view of the Entrance Loggia and approach to  
the fore-court*

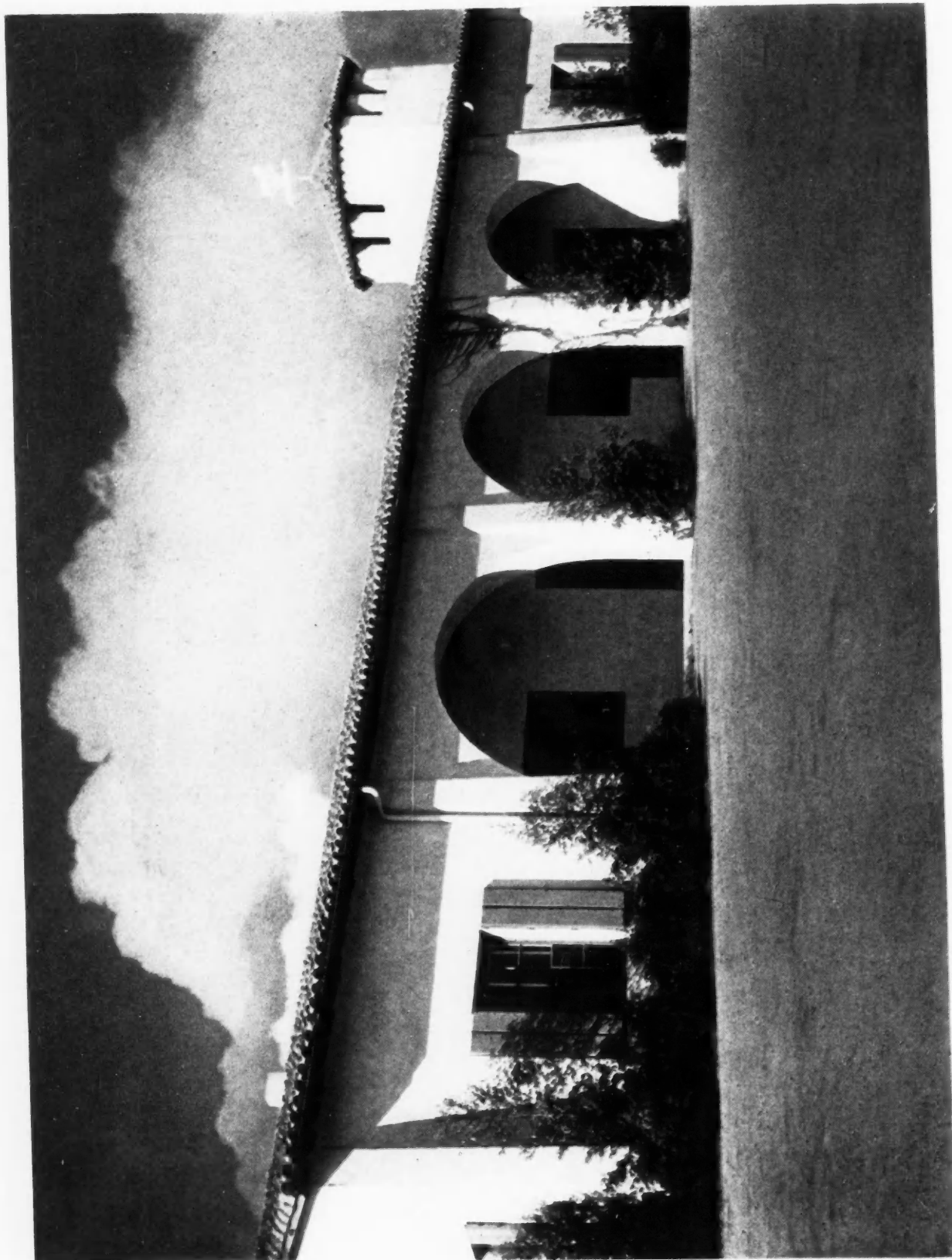
E S T A T E O F M R . W . K . K E L L O G G





*The Trainer's house is a typically Californian cottage,  
located near the stables and some 200 feet lower than the  
Ranch House, and about half mile away*

G A R A N C H A T P O M O N A , C A L I F O R N I A



*Looking through the patio-courtyard of Mr. Kellogg's famous stables*

E S T A T E O F M R . W . K . K E L L O G G



*The approach to the stables from the running track and  
pastures. This is the connecting end between the two  
long wings*

A R A N C H A T P O M O N A , C A L I F O R N I A





*From the dining room in Mr. Kellogg's Ranch House  
one looks through the hall directly into the living room  
fireplace*

E S T A T E O F M R . W . K . K E L L O G G



*Two doors connect the living room with the main hall.  
The treatment of the wall and ceiling is unusual and  
distinctive*

G A R A N C H A T P O M O N A , C A L I F O R N I A

*Fiesole, Italy*

## THE SIGNIFICANCE OF THE MEDITERRANEAN GARDEN IN CALIFORNIA

By FLORENCE YOCH

SINCE the days of the early pioneers, people have come to California, lured by the prospect of outdoor living. They have however brought with them American ideals of such strenuous occupations as motoring, golf, and gardening on a large scale. A hitherto neglected but wholly delightful aspect of the outdoors on this coast, has been the enjoyment of tranquility and repose in the open air, carried to the point of a fine art in older countries.

The numerous provisions for sheltered outdoor living in the Mediterranean house suggest whole new modes of life. Breakfast in the pergola. A nap on a sunny terrace or an entire day's occupation in the secluded patio. This style of architecture lends itself to charming variations of semi-outdoor rooms. One may take advantage of various exposures and capture winter

sunshine, cool breezes, or summer shade. The four photographs illustrate examples found in Spain, Mallorca and Italy. Though differing widely in treatment, they have resulted from the same life habits, show the same underlying desire for com-

fort and beauty, and have been developed by the same processes.

An architectural quality must necessarily predominate in any garden development so intimately a part of the house. The problem becomes one of wall spaces, floors and ceilings. An amazing amount of decorative effect can be achieved by learning the value of shadows, by selection of plant material, suitable ornament and really comfortable furniture. In the latter connection one wishes that more people would realize the necessity of a few pieces of substantial outdoor furniture really intended for a certain spot and kept there. Too many of our gardens and their adjuncts are inhospitable in this detail. And this is not a plea for an ice cold marble bench with no back.

In the picture shown the silhouetting of vines, the columns cutting distant views,

*Valdemosa, Mallorca*



*San Domenico, Italy*

shadow, and flower color give infinite variety to the wall surfaces. In each case the floor, or ground, is treated simply but with interest. In one a grass panel, another tiles, the third Spanish cobble, and the last is raked gravel which receives a pattern of great beauty from the vines overhead. The

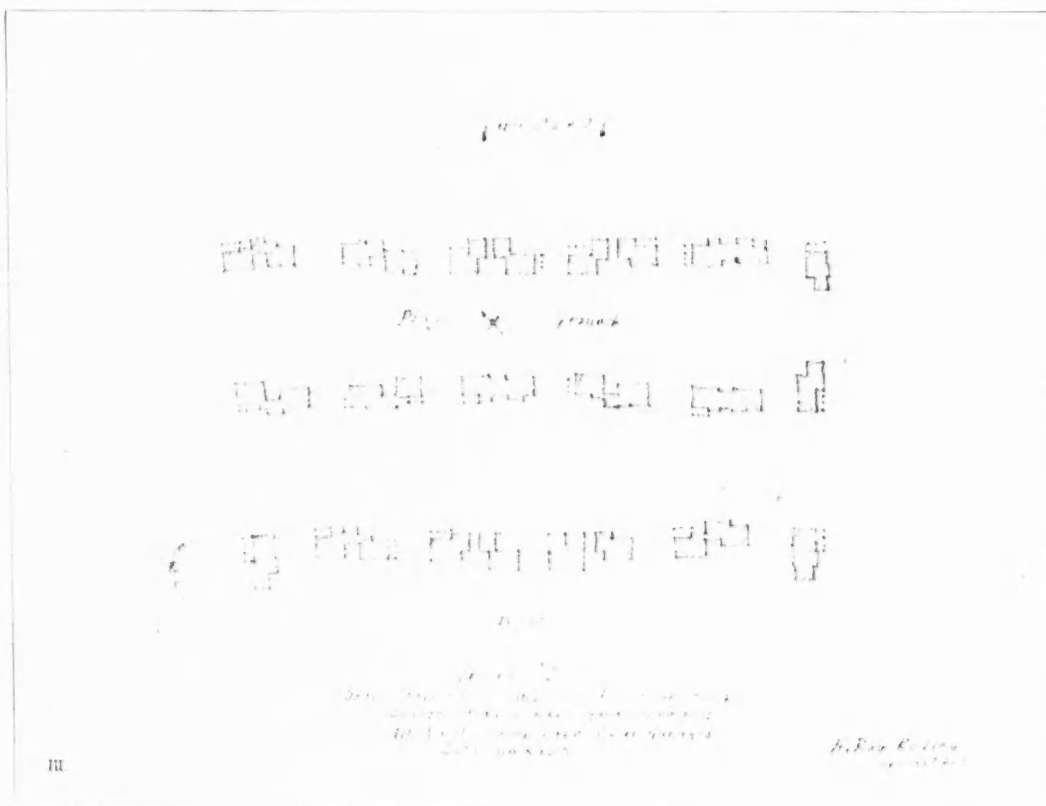
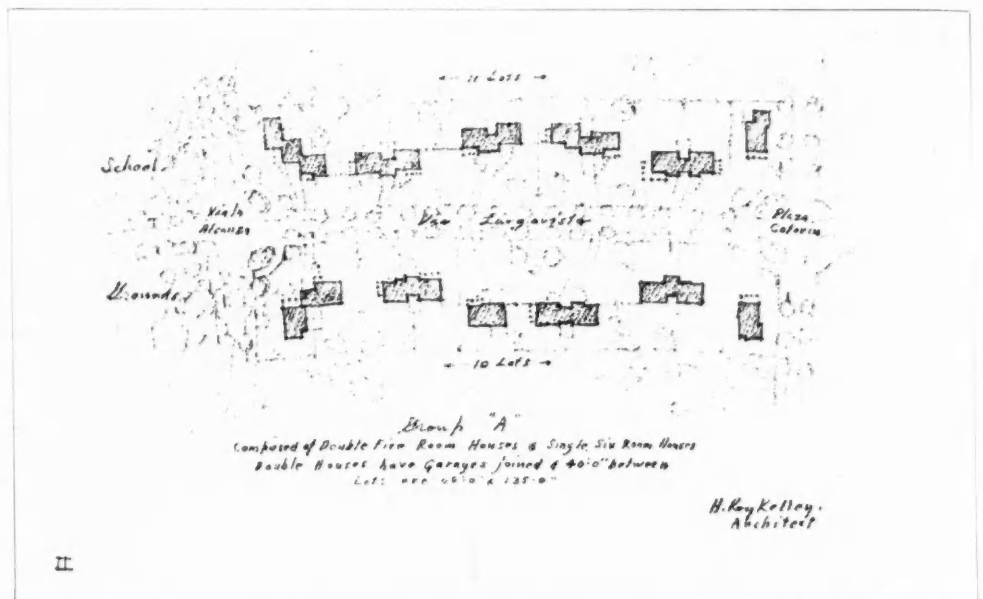
sympathetic selection of vines and potted material will furnish color throughout the year.

And so it happens as an unexpected consequence of the growing popularity of the Mediterranean type of house in Southern California that we are reviving not only

very old types of garden art but we are really learning to appreciate their significance. One finds that frequently a very restricted area can be reposeful. As much refreshment can be gained from a handful of green leaves skillfully etched as from a more ambitious canvas.

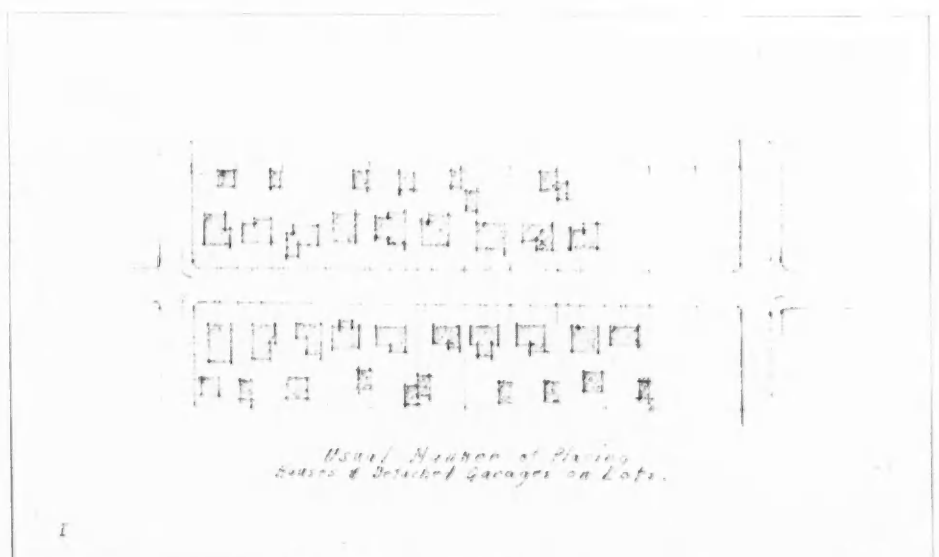
*Cordoba, Spain*

Group "A" — Composed of double five-room houses and single six-room houses. Double houses have garages joined and forty feet between. Lots are 60 x 135



Group "B" — Double five-room, single five-room, and single six. Double houses have garages joined. All single houses have two-car garages. Lots 60 x 135

Usual manner of placing houses and detached garages on lots



# DESIGN AND GROUPING OF SMALL HOUSES

*By proper planning, small homes can be made livable, economical  
and have architectural character*

By H. ROY KELLEY, A.I.A.

WE might say that the home is the backbone of our civilization. The influences of good home environment are more far-reaching than one can measure. The love of home-owning and home building contributes perhaps more to the development, well-being and happiness of our citizens than anything we can point to. It stimulates them to greater initiative and greater industry. There is a desire on the part of every normal being to own a home and an attractive one—and the pride of home ownership has been an important factor in the development of America.

This being true is it not right to say that anything we can do to improve the character and livable qualities of our homes will contribute vastly to the welfare and social development of our people? Association with proper home surroundings is like association with people of refinement, for both develop good manners and happy and healthy living conditions.

Certain sections of California are rapidly developing industrially. Many industries are employing large groups of employees. Unless steps are taken to house properly and to control the environment of these rapidly increasing masses, we shall, within a few years, face the same conditions that exist in most eastern cities with their rows of dingy, crowded, unlivable houses and tenements.

Industrial housing areas that have been laid out with a view to proper environment for the working man and his family are one of the best possible assurances of good citizenship. A good home and good health contribute more than anything else to man's enjoyment and usefulness. Improve a man's home environment and you contribute very largely to his health and usefulness. Every time a man is helped to better himself, he betters the whole country.

Exposure to bad community environment is as contagious to a man's mental development as is exposure to disease to his physical development. Improved environment in the community means improved environment in the home, and this in turn means an improved batch of citizens for tomorrow.

Millions are spent annually on many forms of charity. If one hundredth part were devoted to educational work in the promotion of better homes for the working classes I am certain that it would be one of the most constructive forms of charity possible. By creating opportunities for better homes, a greater love and appreciation of home would result and this improved environment would unquestionably greatly reduce the necessity for charity.

In several large eastern cities the obliteration of slum areas the substitution of proper housing conditions, parks, playgrounds, and other elements of community life, has resulted, not only in improved social and economic conditions for adults but has

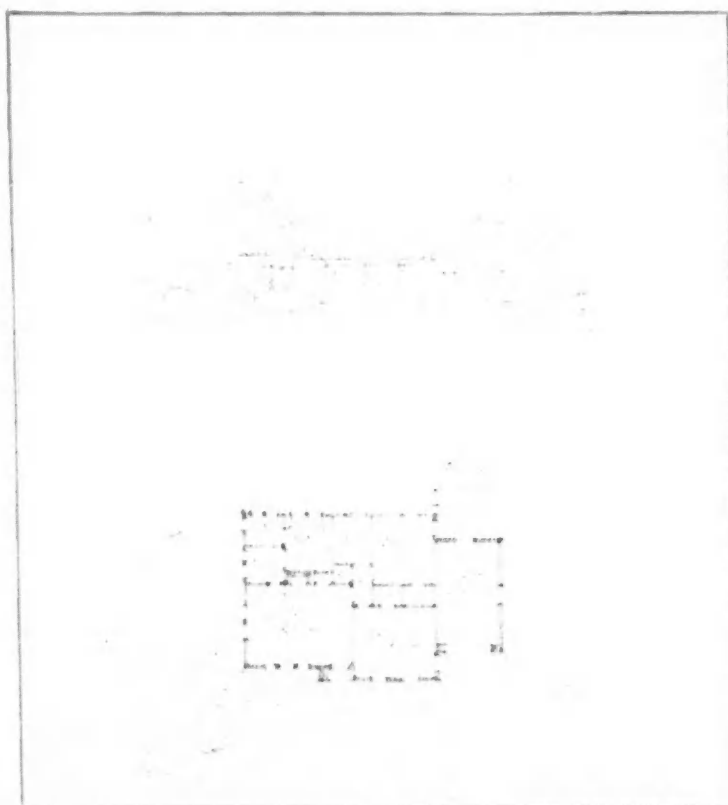
of residence communities, especially those of the poorer classes of people. Houses are usually placed on narrow lots, crowded together regardless of relation to adjoining houses, and utterly out of keeping with one another in character or appearance. We have clearly seen the possibilities of using the same lots, spending the same amount of money, and giving some thought to the design and placing of the houses. It has been clearly demonstrated that an infinitely more livable community of homes than usually obtains can be created at no greater expenditure in building cost and no greater use of land.

Fig. 1 shows the usual thoughtless manner of placing houses with detached garages.

In most cases they are placed hit or miss, unrelated in both character and form and usually lined up like a lot of tin soldiers. Garages and service yards are given no thought at all and are generally an eyesore to the community.

Figures II and III show what can be done by grouping the houses in a studied manner, varying the set-backs and relating the houses in form and character. These groups are made up of five and six-room units, each one an independent house on an individual lot. See Figures IV, V, VI and VIII. Each house has an attached garage and in some cases these garages are joined together, making a party wall serve for two garages. This helps the mass effect of the houses, giving the appearance of fewer and larger houses in the block. Assuming two lots ordinarily to have four units—that is, two houses and two detached garages—this scheme, then reduces these four units for two

lots to one unit for two lots, making less units in the block, or in ten lots, five units instead of the usual twenty. This scheme also has the additional advantage of enabling the two garages to use one drive, thereby eliminating the multitude of drives that generally obtain. This drive also serves as the entrance walk for two houses, thus overcoming the cut-up appearance usually resulting from each fifty foot lot having a drive and entrance walk. This preserves the area in front of each house

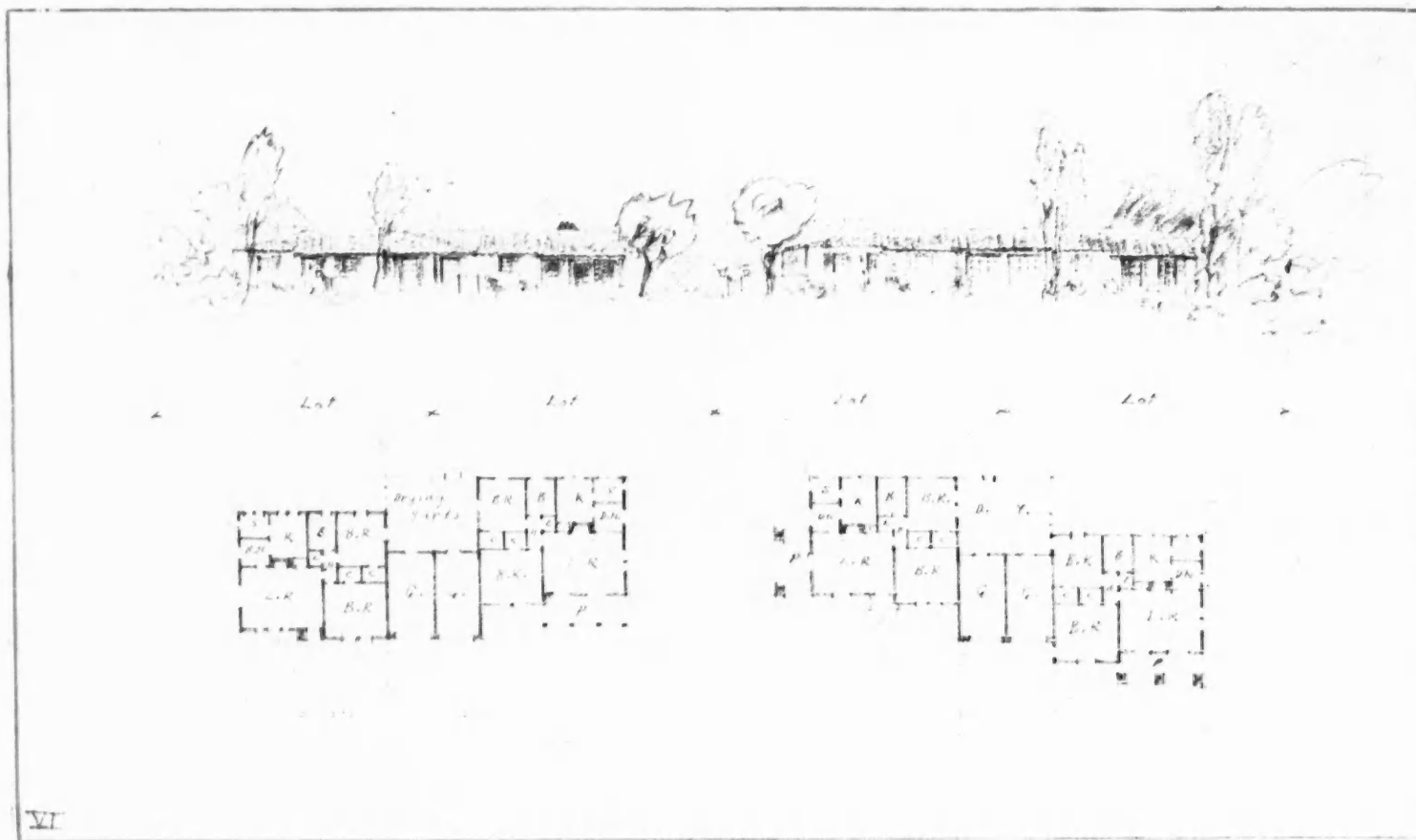


greatly reduced juvenile delinquency.

Anything we can do to stimulate the development of attractive residential areas in industrial districts is well worth while. There can be no question as to results in bettering our small house communities. For no matter how low in the social scale people may be they ultimately recognize, appreciate, and derive benefit from the things of real beauty once they are made available.

The writer has for many years observed the hap-hazard and thoughtless development





for lawn and planting, something which adds greatly to the setting of the houses and the neighborhood in general. See Fig. II, also unit plans, Fig. V and VII.

Joining the houses in this manner gives twenty feet between the living portion of houses on the other side. How very different is this from the condition existing in most small-house districts, where the houses are seldom more than four or five feet apart. In Eastern cities such houses usually abut one another with no clear space at all between them.

You will note that the unit plan is alike in almost every case. The differences in character and appearance of the houses are obtained in reversing and shifting the unit plan around in various ways, treating the entrances, windows, garages, roofs, porches, etc., differently, and carrying out interior details and finishes in various ways, giving each house a distinctive and individual character, yet obtaining harmony and relativity in the group as a whole. Economy in both planning and construction is obtained by making the plans practically the same. In general only two types of plans are used, a three room and a six room, yet the placing of the house on the lot, the manner of treating the roof, entrance, windows, porch and interior gives the impression that each house is different from the neighboring house. See Fig. IV, V, VI and VIII.

You will note that in each plan the plumbing is grouped together for economy, that there is an absolute minimum of un-

*Economy in planning and construction is obtained by making the plans practically the same and yet giving each house a distinctive and individual character*

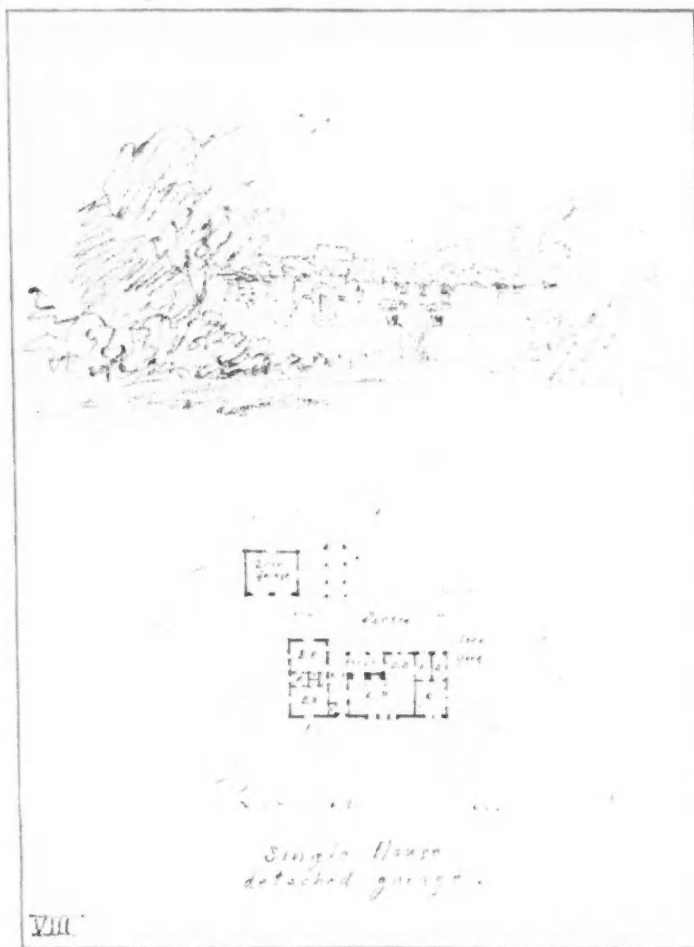
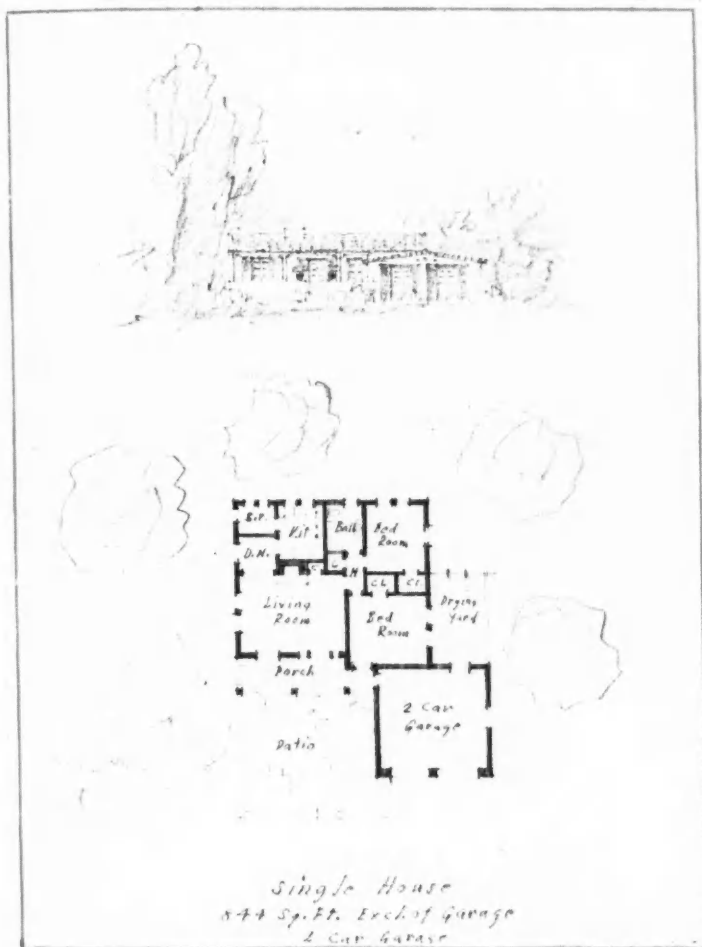
useable space, the hall being the smallest possible to give access to bed rooms, bath and linen closet. The kitchen and service portion were purposely made small, yet so arranged and equipped as to take care of every modern convenience. Each house has an electric refrigerator, a broom closet, pot and pan closets, china cabinets, cooler, tiled sink, laundry trays, water heater, flour and sugar bins, etc. Each bath is tiled and has a Pembroke tub, a shower, china pedestal lavatory, white seat toilet, china soap dishes, towel bars, medicine cabinets, and other accessories. The living rooms and bed rooms were made of good size and each bed room given a large closet. Each living room has a coat closet, fireplace and built-in bookcase. All service portions have linoleum floors. All rooms are heated. The fireplaces were placed on inside walls for economy of building and to overcome the difficulty usually experienced in treating the exterior chimney of a small house. The fireplace in its central location also serves to take the vent flue from the kitchen range, as well as plumbing and other vents. The simple rectangular shape of the houses makes for economy, both in compactness of plan and simplicity and ease of construction. Although small in area the houses are made

to look much larger than they actually are by the addition of garages and porches. In the entire group no two exteriors are exactly alike, although most of the plans are identical, with the exception of porches or other exterior variations.

Lattice enclosed drying yards were attached to the rear of each house to provide a place for clothes lines and other unsightly things that usually tend to give a bad appearance to small house communities.

Each of the five room houses has 884 square feet exclusive of porch and garage. The living room is 13' 6" x 17' 6", one bed room is 12' 0" x 13' 6", the other bed room 11' 0" x 12' 0". The six room house has 988 square feet exclusive of porch and garage. The rooms are all larger than the rooms of the five room house. One of the bed rooms in the six room house is so placed that it may serve as a dining room if the occupant so wishes. The houses are all related in general character, and so grouped to make a harmonious composition. They have hand-made red tile roofs, white stucco walls, green shutters, red brick and tile porch floors, red clay flower pots and other details of interest.

The writer tried unsuccessfully to interest a number of real estate subdividers in this scheme. Unfortunately most of them were either lacking in vision or selfishly interested in only selling their property regardless of how it might be developed. Finally he learned in conversation with J. E. Low of the Palos Verdes Estates that



they had been giving considerable thought to the possibilities of such a development. A contract was made with Mr. E. Standish Palmer, also of the Palos Verdes Estates. Mr. Palmer has had considerable experience in the East with the Russell Sage Foundation and in the development of the workingmen's homes at Sunnyside, L. I. He was at that time making a survey of the industrial area adjacent to Palos Verdes to determine the prospects for occupancy of a group of small homes at Palos Verdes. Mr. Palmer's findings were very illuminating, showing that in several industrial areas within a seven mile radius of Palos Verdes there were thousands of workmen who had no permanent homes. Most of them were inadequately housed and paying unreasonably high rents for what little they were getting.

A careful study showed that these houses could be attractively built at Palos Verdes on lots 65' 0" x 135' 0", landscaped and sold for \$5000.00, on monthly terms below what these workmen were then paying in rent.

With the cooperation of Mr. Palmer, and Messrs. Jay Lawyer, Charles H. Cheney, Donald Lawyer and Colonel Low

*Two attractive well planned small homes of moderate cost designed by Architect H. Roy Kelley*

of the Palos Verdes Project the plans were prepared. They were submitted to the Art Jury composed of Myron Hunt, David H. Cheney and James F. Dawson, all of whom offered valuable suggestions as to grouping, as did also Mr. Frederick Law Olmsted and Major George Gibbs.

An organization known as the City Builders, composed of Edward A. Adams, Chester A. Neiswender, C. H. Varney and Edward Commons, was then

formed for the purpose of financing and building. Unfortunately unforeseen difficulty was experienced in obtaining a sufficient number of lots all in one group so we had to content ourselves with building a number of individual houses. However, a large group of lots all in one parcel has been reserved for a future group. Other groups are being planned for other communities. The idea offers wonderful opportunities and is one that every far-sighted subdivider or industrialist should give some thought to. By giving thought to the architectural character and grouping of small homes the people who occupy them and the community at large can be greatly benefited.



## THE ITALIAN GARDEN OF MISS MARTINDALE



*From a lower rectangle of lawn, stone steps lead up to successive walled terraces. The wall fountain and the pool are on axis with the main entrance to Miss Martindale's villa, designed by J. J. Kucera, Architect. Stuart Chisholm, Landscape Architect*



## OVERLOOKING THE ARROYO SECO, PASADENA



*Looking from one flight of steps to another, across the narrow intermediate terrace. Stone flags dot the grass irregularly between the flights. Slender cypress trees pencil a frame to wall fountain and pool*

## MISS MARTINDALE'S VILLA AND GARDEN



*A breakfast loggia, off the dining room in Miss Martindale's villa, looks on a paved and grassy terrace from which one may enjoy the vista down the great arroyo, a broad canyon whose floor is perhaps a hundred feet below*

## ARE DESIGNED IN THE SAME CHARACTER



*Above—a glimpse along the middle terrace wall just showing the entrance to the villa*

*Below—The sheltered flagged court and French windows to a side hall, beyond which corresponding arches open to the dining room*



## SOME NOTABLE BOOKS

*For the Gentle Reader Who Is Likewise Critical*

By LOUISE MORGRAGE

## SUNSET

stinging  
gold swams  
upon the spires  
silver  
    chants the litanies the  
great bells are ringing with rose  
the lewd fat bells  
    and a tall  
wind  
is dragging  
the  
sea  
  
with  
  
dreams  
  
-S

The above is a modernist poem by E. E. Cummings quoted in a "Survey of Modernist Poetry" (Doubleday Doran), by Laura Riding and Robert Graves. The book contains a remarkably able analysis of the contemporary poetic and aesthetic spirit, which must appeal to persons willing to admit that the artistic urge in mankind never stays put, but is forever restlessly on its way to parts unknown. Especially secret at present is the destination of its madly gyrating performances; yet these two advocates with their ingratiating ways and level headed arguments can make any skeptic look somewhat more tolerantly at the flighty doings in poetry and art.

## AN ARTIST LOOKS AT HISTORY.

By this time a large part of a discriminating reading public knows that Lytton Strachey in his "Elizabeth and Essex" has made a superb and vibrant study of English court life during the post-Armada period of the Elizabethan reign. This public also knows it can take with a grain of salt the intimation that the book contains the love story of the aging queen and the youthful earl. It must be quite evident that Strachey does not represent the relationship as an ordinary affair of the heart; instead it was the last ebullition of a many-sided woman whose vanity and coquetry combined with a superabundant zest for living, and a passionate longing for the gaiety of youth, was solaced by an infatuating friendship affair with a captivating



*Sylvia Beach of Shakespeare & Cie. Paris  
A Chapter in Sisley Huddleston's "Paris Salons Cafés Studios"  
is devoted to the activities of this interesting young woman,  
well known in southern California.*

young gallant. For him there was the attraction which many a woman has for a younger man with an artistic temperament; more—the woman was the greatest figure in the English world, a queen with a striking individuality. In all probability, what spanned the years between, was a similarity of tastes and instincts which have nothing to do with age and certainly not with love, in the common acceptance of the term.

This is not exactly Strachey's analysis of the situation, but is one of the ideas started by his methods of imaginative research. Once this brilliant master has shown the way to do it, any reader is impelled to go off on a private joy ride into the realms of speculative fancy, where he can add a few touches of his own to an age so richly encrusted with a wealth of pageantry. "Elizabeth and Essex" is a valuable example of how to reduce history to dramatic terms, even if it does lack the flexible touch

which Strachey bestowed upon his biography of Victoria.

## PARIS INTERVIEWED

Sisley Huddleston, for years the Paris correspondent of the "London Times," and himself something of a literary light, describes many notable people belonging to the aesthetic world, in "Paris, Salons Cafés Studios" (Lippincott). His treatment is informal and decidedly amiable while his nervously energetic style lends piquancy to his anecdotes and comment on artists, writers, poets, dancers, composers, theatrical people, and a lot of others, either creating or abetting art. True, it is a surface book, but such a pleasant surface, lightly skimmed over with a most refreshing Victorian reticence. Huddleston occasionally looks at this age which he calls the "cocktail epoch" with some misgivings; still he is fair enough to grant that these people are trying earnestly to express an ideal, even the freaks, like Ezra Pound, with his half-baked English; Gertrude Stein with her wordy smoke-screens; Anthel with his symphony intended to be performed on sixteen pianolas; many others however, are making efforts far more intelligent to the common

horde. It is a most engaging book for all who are the least bit curious concerning the personalities attached to names with which they are familiar.

## A BUCOLIC NOVEL

It might seem something of a task for anybody other than a Hardy to create a notable tale of rural England. Yet without in any way imitating Hardy, H. W. Freeman in "Joseph and His Brethren" (Henry Holt) has written a most compelling novel, wherein the setting is a farm, the characters farmers, and the main incidents connected with farming operations. The interest lies in the human element which is strong and true. Five stalwart sons and their father by means of exacting labor and concentration of mind have developed the family farm in Suffolk, England, to a highly satisfactory state. It becomes the dearest thing in life to them.

(Continued on Page 81)

THE FIRST PRIZE IN A NATIONAL COMPETITION  
WON BY GORDON B. KAUFMANN, ARCHITECT



*The residence of Mr. Martin S. Mitau, Atherton, California, designed by Gordon B. Kaufmann, A.I.A., won first prize for an 8-12-room house in the recent "House Beautiful" competition. Especially noteworthy is the interesting roof texture, produced by heavy hand-split shakes left in their natural color. The walls are of troweled stucco painted a soft cream; sash, shutters and ironwork a vivid blue*

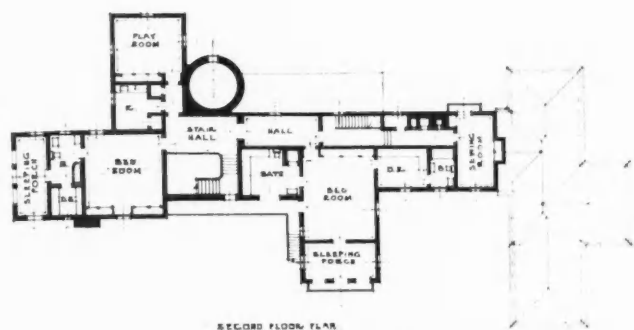


*Mr. Mitau's summer home is cleverly designed to fit harmoniously between the splendid old oaks growing on the property*



*The dappled pattern of sunshine painted between the interlacing branches on the greensward before the house*

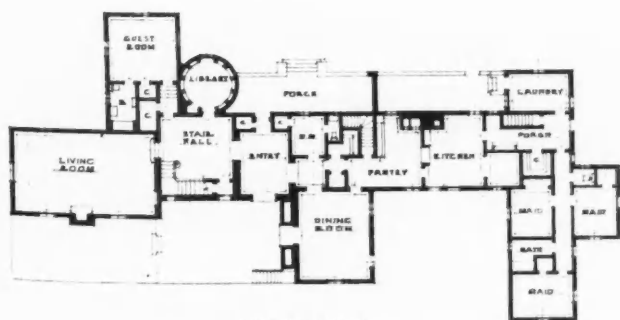




SECOND FLOOR PLAN  
*The upper floor plan*



*The interiors of Mr. Mitau's home, as befit a summer retreat, are all very restrained and painted in soft pastel shades.*

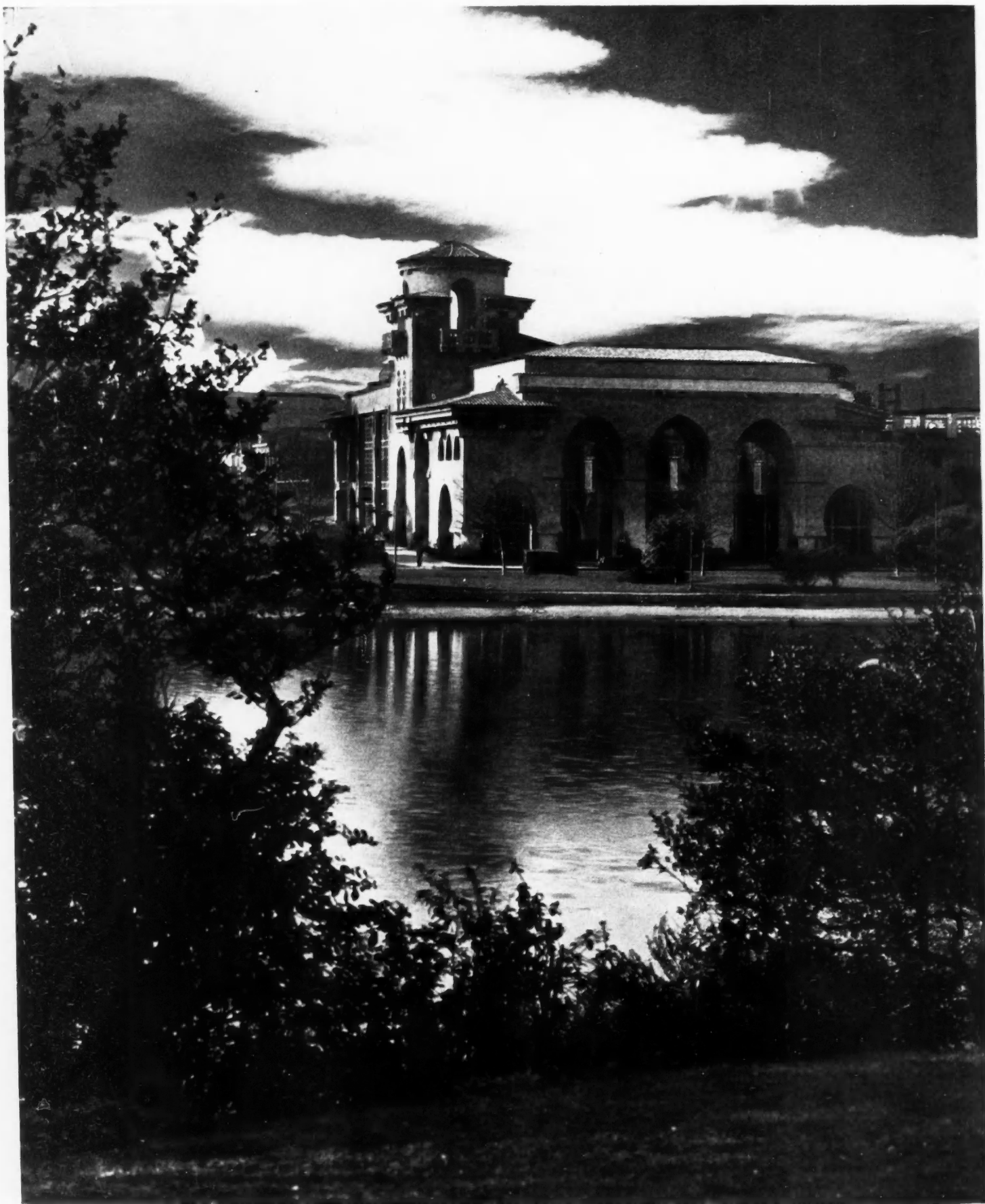


FIRST FLOOR PLAN  
*The main floor plan*



*Mr. Gordon Kaufmann and those receiving special commendation and honorable mention may well feel proud of their achievements. Thirty-one states were represented in the competition, with California contributing twice as many as any other one state. Of the fourteen architects receiving prizes or special mention, nine are Californians.*





*"Stand among the park oaks on a still night and see its  
radiance doubled in the mirror of water"*

BERNARD MAYBECK, ARCHITECT

POWERS & AHNDEN, ASSOCIATE ARCHITECT

## THE PACKARD BUILDING AT OAKLAND

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## *A Concrete Poem Expressing the Spirit of the Caravan*

By IRVING F. MORROW

CONSIDERATION of this building should begin even in advance of what we customarily mean by architecture in the more specific sense, and embrace the site. It should be unnecessary to urge, were it not so frequently overlooked, that a building is not an apparition in space. No condition attaching to it is more inexorable than the location and form of the piece of ground on which it is built. Yet this condition is one in the determination of which the architect as likely as not has no part. His business is to design a successful structure for any purpose anywhere. It remains none the less a patent fact that there are sites which are strategic from the architectural point of view, as well as others which surely compromise from the start of any worthy realization of certain projects. Many American building undertakings of the first importance have had to be content with the latter kind, often for no other reason than failure to realize the inevitable bearing of site on architecture.

The site of this building is conspicuously a strategic one. I am unaware if Mr. Maybeck had any part in its selection, but in any case its situation on a lake shore, served by a tree-lined boulevard and faced by a wooded park, is as characteristic of him as the building he has put on it. Orthodox business theory would contend that Oaklanders would be unaware of Packard cars unless they occupied a factory front jammed in among other such fronts on Broadway. However, I must curb my temptation to digress on current commercial superstitions, which is a subject in itself, and one perhaps more appropriate to a psychological or a philosophical review. Suffice it to say that the acceptance of this site, whether original with the owner or suggested by the architect, was an act of courage and vision, doubtless fraught with commercial consequences no less significant\* than the architectural ones already achieved.

Mr. Maybeck was not the man to grow complacent in the face of such an opportunity. He has had the time, or at least one of the times of his life; perennial enthusiasm being, in fact, a particular and conspicuous virtue of his temperament. One can not refuse social as well as artistic importance to a man who never tires of waving red rags before that

peculiar combination of inward apathy and outward sententiousness which characterizes the American attitude toward art. We think of art as an affair of portentous aloofness, to be indulged in, like religion, at appropriate intervals and with resignation. Mr. Maybeck stands consistently as the apostle of spontaneous, even irresponsible joy in art, and of all this as a week-day concern. He will not let you bow your head nor uplift ecstatic eyes while you continue mentally to figure Bank of Italy dividends. You may enthuse over this building or you may resent it; but you will not get by it in comfortable indifference.

Because it draws upon sources unfamiliar to the public, and arrives at a synthesis which is unprecedented, it will be described as "modern" or perhaps even "modernistic." I feel that this is to mistake its true nature. A jealous realism, I hold, is the hall-mark of modernity. That Mr. Maybeck is an incorrigible romanticist will not be concealed from the wary by photographs taken in the act of calculating automobile ramps, or poring over volumes of d'Espouy. By this I do not mean to imply any practical insufficiency in his building. It bears ample evidence of faithful study to meet its every exigent demand. I refer rather to artistic attitude; and any strictures I offer in this connection I make as much by way of definition as of criticism. I call Mr. Maybeck a romanticist rather than a realist because he yearns for and presumes to try to fashion a world of fantasy instead of accepting the actual one as datum. This is not inconsistent with a frank enough submission to certain kinds

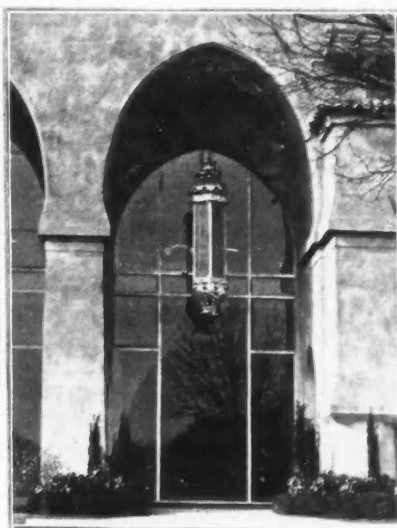
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I can not help feeling, however, that there is in this romantic temper an element of evasion. It may lead to unquestionable beauty, as in the rich, made-to-order weathering of the exterior surfaces (although I am not prepared to admit that the result of this retrospective hankering necessarily surpasses the possibilities of a more rigorously modern conception). It leads no less surely to a combination of aesthetic wilfulness and structural indirection. The design connotes, and seems to use, formidable masses of material, grotesquely disproportionate to any implications of reinforced concrete. This is a criticism of principle, and I make no effort to minimize the seriousness with which I regard it. It is only because the building seems to me, all things considered, so remarkable an achievement that I assume the responsibility of an exacting appraisal.

I might go on to single out matters of detail which are not to my personal taste. For instance, the timber work which purports to sustain projecting roofs (which, if I mistake not, were there first) seems to me excessively cumbersome and involved. And so I might continue, point after point. The fact is, Mr. Maybeck has never done a building which did not enrage me in a variety of particulars, yet which I was not heartily glad he had done.

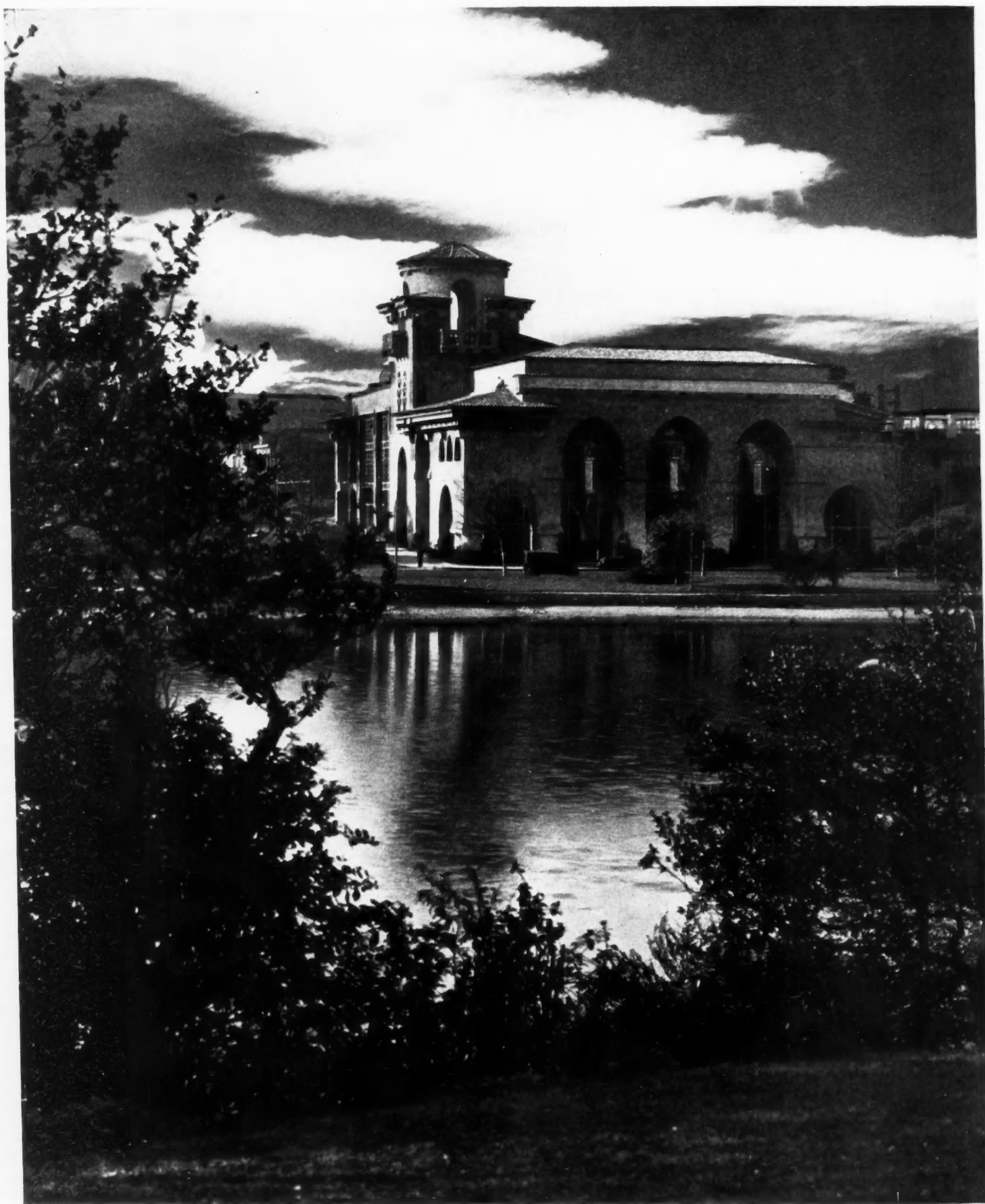
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*Continued on Page 56*



\*The Oakland Sales Manager for Earle C. Anthony, Inc., is authority for the statement that sales and service have increased more than enough to justify the increased overhead of the new building.





*"Stand among the park oaks on a still night and see its  
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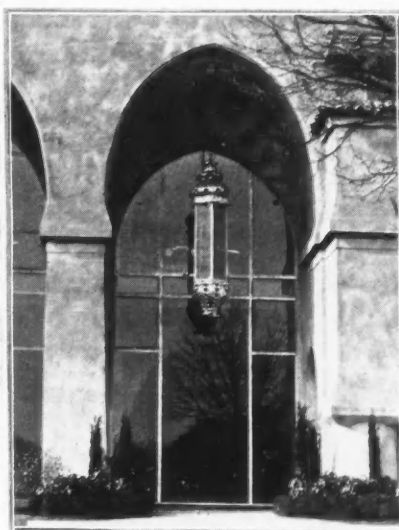
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*Continued on Page 56*



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less contrives to impose its poise and calm. In this connection I might say that the suppression of what must have been a temptation to ornament the wooden ceiling of the show room marks a truly decorative instinct. (3). Both outside and in, rich color constitutes an integral element of the conception, inseparable from the form and equally tangible. A veritable resonance is established, beside which the customary polite submission to "good taste" in architectural color has the ring of a home-made dollar. (4) Sumptuousness is attained, and entirely by means of scale and proportion, only the most ordinary materials, on the exterior at least, entering into the construction. (5). Here is one more addition to the slow-growing group of demonstrations that business does not have to be conducted under conditions repugnant to a cultured person. (6). All this is achieved with that quiet conviction and entire consistency which justify, in the end, almost every conception Mr. Maybeck chooses to essay, even those which theoretically may seem highly questionable.

So far I have been presuming only the usual daylight conditions under which we habitually consider architecture. There still remains what, along with the superb scale, is the building's outstanding feature—I mean the night effects.

Here let me turn aside for a moment for a little retrospection. I would remind the citizens—and architects—of California of a seemingly forgotten event. In 1915 there occurred in San Francisco the Panama-Pacific International Exposition, which was universally commended for its architectural achievement, and in particular for its consistent and studied adaptation of color and illumination to architecture. In those days it was fondly predicted that the Exposition would mark the beginning of a new era in the architecture of San Francisco. For the failure of this hope I can attempt

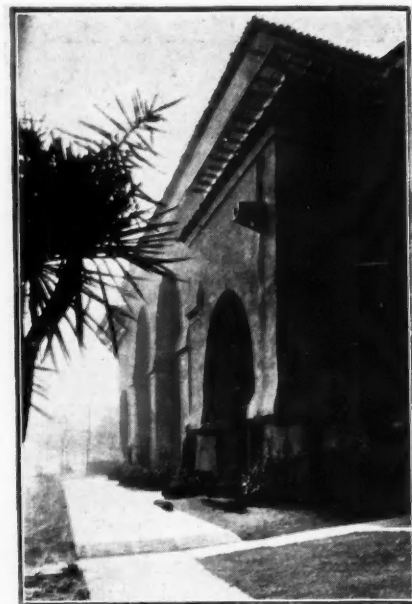
no explanation here. Suffice it to say that Mr. Maybeck seems to be one of the few living persons to recall the lessons of that far-off event.

Despite those eloquent lessons and suggestions, we are still content to treat lighting as an afterthought, or at most as a utilitarian adjunct, conceding a few extra watts in the hope of justifying a capital A to our art. Mr. Maybeck uses light in the same manner as color; that is to say, not fortuitously, but as an inseparable element of his conception. We have here no vulgar vaudeville "flood lighting," but rich pervading glows, soft suffusions of graded and blended color. The structure sheds all tangible substance and rises as a poised emanation of amber, garnet, turquoise, ultramarine and amethyst luminosity. Meanwhile the hard white line of automobile headlights gliding past the base seems to light this materialized radiance high into the night. These evanescent effects he manipulates with the assurance with which another architect calculates ponderable building materials. Here also, probably quite without the knowledge or consent of the city fathers, he has helped himself generously to municipal property. The tree-lined boulevard has been pulled boldly into his scheme, and the lake has been appropriated without qualm. No one really knows this composition who has not stood among the park oaks on a still night and seen its radiance doubled in the mirror of water. I suspect this wily architect of knowing all along that he was encroaching on public property.

#### DATA ON THE PRACTICAL CONSTRUCTION OF THE PACKARD BUILDING

The practical and technical matters connected with the construction of the Earle C. Anthony building in Oakland are of some interest.

The construction program was commenced with the exploration work on the foundation soil under the proposed building. Inasmuch as the structure is located on the shore of Lake Merritt, it was thought that perhaps a pile foundation



would be necessary. However, borings revealed that at distances of from fourteen to eighteen feet below the street level there was a hard clay formation of sufficient strength to support the heavy loads of the massive arches.

The building is structurally framed so that an additional story may be added at some future time and the ramp system gives a continuous passage way from the street level to the roof. The roof has a waterproof membrane of felt and asphalt on top of the structural concrete slab and on top of the membrane is laid a concrete floor surface so that cars may be tried out and brakes tested on the roof without having to take them on the streets.

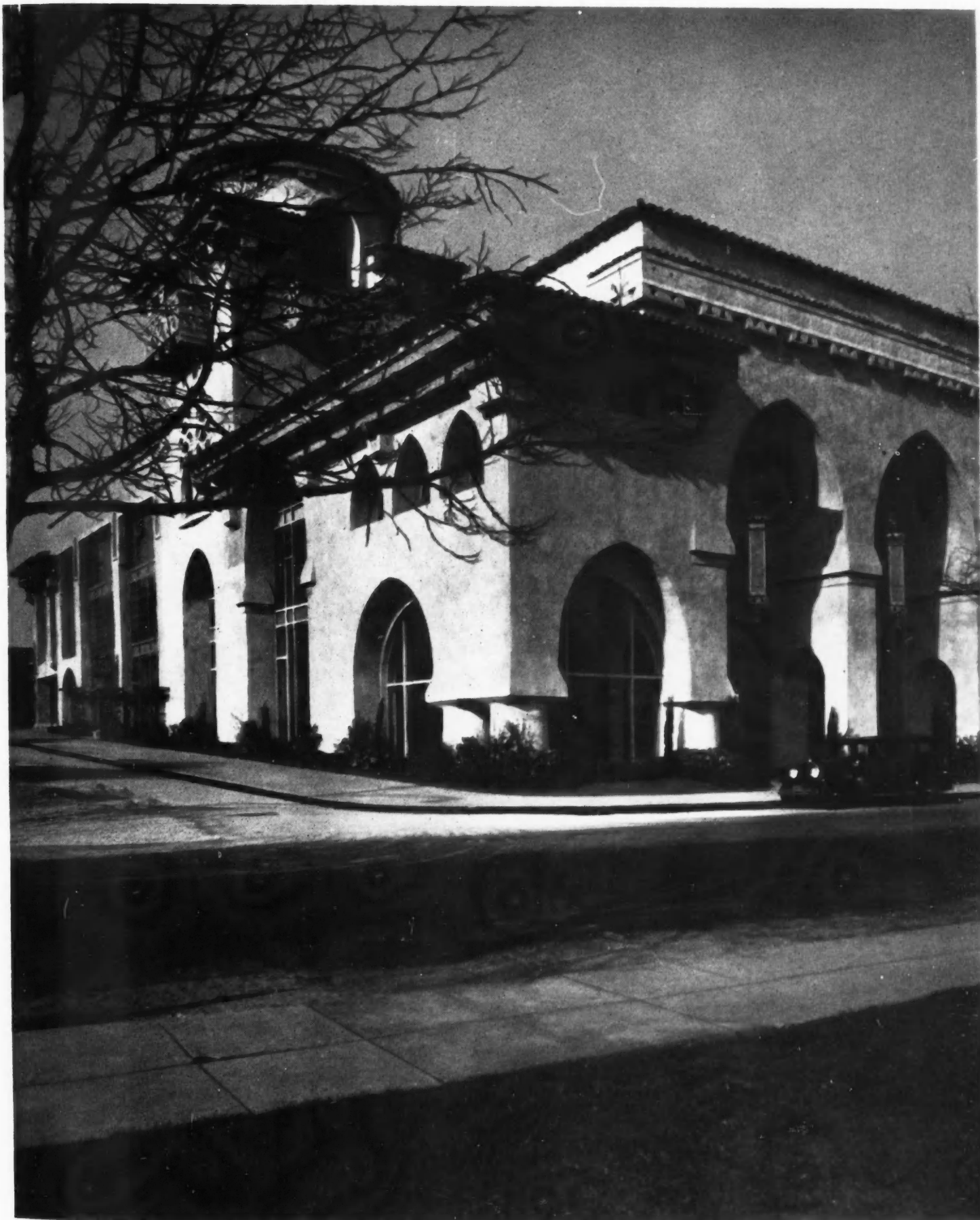
The floor systems are of structural concrete beams and girders with corrugated steel bar reinforcing. The columns in the first story were made circular in form so as to adapt them to the architectural conditions of the proper support for the huge crypt-like arches supporting the ceiling of the showroom. The columns in the upper stories are made rectangular in shape so as to give the least obstruction to car stalls along the major axis of the building.

The exterior concrete walls were finished with a cement mortar forced on to the concrete by compressed air under pressure of eighty pounds. Color was introduced into the cement gun mixer blowing the mortar on to the wall, and by varying the mixture a very pleasing effect was obtained.

The sloping roofs of the tower and certain parts of the front are roofed with terra cotta tile and to secure permanence in this construction, copper inserts were placed in the concrete roof slab and the tiles were wired in place with copper wires.

The tower construction is of very massive type and presented some interesting design problems, as the tower columns do not conform to the columns in the lower part of the structure.





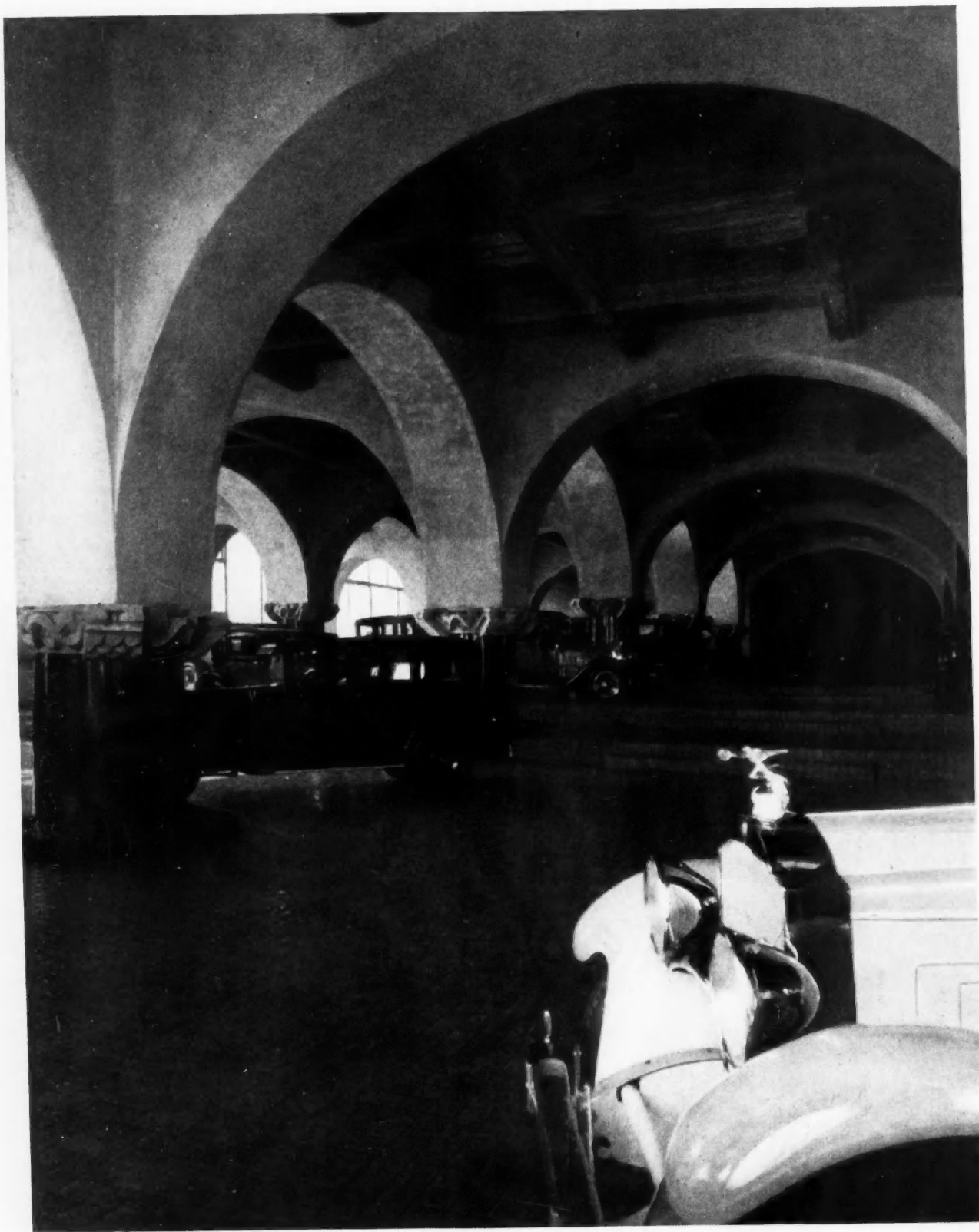
Photographs by Sturtevant.

*"No irrelevancies can perturb these stupendous arches"*

BERNARD MAYBECK, ARCHITECT

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A M O D E R N P A L A C E O F B A B Y L O N



# FILMS: THEIR INTERCHANGEABLE RELATION

*Historical and Biographical, Lyrical and Rhythmical.*

*A great advance comes with the musical number.*

By ELLEN LEECH

SINCE the vogue of making best sellers of the shadowed past of the world's famous men and women by the writers of today it is scarcely surprising to find Lady Hamilton and Lord Nelson on the screen in the persons of Corinne Griffith and Victor Varconi at the Carthay. This more or less historical sketch is beautifully presented, and costumes and settings, very lovely, and Miss Griffith decidedly at her best in a decorative opportunity not before developed. If in spots the historical data may seem a bit askew, their personal relations a trifle off balance, who shall rise to contradict history, do we not see it with our own eyes? Since Harry Carr, the Lancer of the Los Angeles Times and Edwin Justus Mayer, playwright, wrote the titles we surely may trust the characters of the Lady and the Lord with these gentlemen.

With "Broadway Melody" running at Grauman's Chinese Theater, Hollywood, to prove the talkies appropriately enter the musical melody field, and "The Desert Song"

bringing a stream of melting melody to the screen, is so far quite enough. We should be spared Grand Opera in the films for awhile at least. In opera going—grand especially—one takes really only an ear along, having long, long ago learned the likelihood of having the eye insulted. The fact that the thread of plot which runs through any opera, the thread upon which the emotions are strung, is so like gossamer, so thin as to readily adapt itself to the screen is hardly a reason for attempting "Rigoletta" until the methods of synchronization have been brought nearer perfection. You can't exactly accelerate the tempo in grand opera and yet murders shouldn't be dwalled through even though committed to music, and a very passionate love scene ceases to thrill when the lovers must linger around striving for each note regardless of what happens to the screen



Corinne Griffith is seen as Lady Hamilton in the pictured version of the novel by E. Barrington, filmed as "The Divine Lady," exploiting the lives of Lady Hamilton and Lord Nelson, and shown at the Carthay Circle Theater

section of the show. On the other hand there seems to be no reason why "Jonny Spielt Auf," the jazz opera of Ernst Krenek, presented by the Metropolitan Opera Company last month, with its mixture of musical comedy, grand opera singers and jazz, should not be transposed to the films and show just what "Jonny Strikes Up."

Is it possible the theatres as well as the minor stars have succumbed to the spell of numerology and may we expect many other changes in name now that the Metropolitan has become the Paramount? Or is it merely publicity in another guise? The new name is not so easy to abbreviate and for a time will work a hardship on the youths and maidens who so succinctly advised all followers to met them at the Met. Then too what will become of the

pseudo-witticism "Mit me at the Met?"

But not for long will youth be at a loss, a new cognomen as well as more publicity will spring up. Whatever the cause of change the management selected a good picture with which to start the ship on its second flight. "The Wolf of Wall Street" is a good picture regardless of the fact that it is an all-talking production. The vocal effects, naturally attending any visit to the pit of the New York Stock Exchange, are excellently reproduced and bring the market closer than a silent film. However, all the dialogue is not so effective, while Olga Baclanova registers satisfactorily as the mercenary, faithless wife, her English is not sufficiently advanced for tone reproduction. George Bancroft gives a vital characterization of the Wolf, hard, cruel, calculating in the market but utterly sentimental and easily deceived in his home life.

In the list of pictures of recent release there is one at least which provides the public with an opportunity to say

whether or not they approve a picture embodying a situation for thoughtful consideration, something just a trifle beyond mere entertainment. "The Case of Lena Smith" is an example and perhaps must be classed as a picture for the discriminating. There is nothing unusual about the story as it deals with the secret marriage of an untrained country girl and a student officer and the almost inevitable unhappiness growing out of the merging of such divergent lives. The strength lies perhaps in the direction, which was done by Josef Von Sternberg, who tells the story in a dramatic manner but without stressing sentiment or pathos. It may not be pleasant but through this and like pictures we may come to see it is possible to present on the screen a characterization, not just a good woman—a bad woman—but a biographical sketch.

# DRAMA, AND THE ETERNAL VERITIES

*The very old and the very new morality. The two great adventures, love and death*

By ELLEN LEACH

TO PLAY Chopin in the twilight is to entertain thoughts totally irrelevant to those supposed to inhabit the mind of a decent, respectable married woman, or so says the husband in the charming comedy by Ferenc Molnar just closing at the Figueroa Playhouse in Los Angeles to open in San Francisco at the Cort Theatre. Temperament may be supposed to run riot in the home of any actor but when we are given two exceedingly popular Viennese actors—married to each other—anything may happen. The husband, to determine the real state of the lady's mind, and sure of his histrionic ability, decides to impersonate a Guardsman, thereby entitling the play, meet his wife romantically and be convinced of her faithfulness, or the opposite. Thoroughly enmeshed in his plan he has no thought that feminine intuition may "snatch a grace beyond the reach of art," therefore the denouement leaves him no wiser but very much more in love, which is as it should be.

If you prefer Molnar in a softer mood "The Swan," as given by the Edward Everett Horton Company in Hollywood, offers an imaginative almost sentimental love story of the proud princess, bound by convention, and the poor tutor, who is also a poet. Only Molnar even at an imaginary court in a country of vision could never be other than sparkingly epigrammatic and cannot resist the opportunity to make the tutor a reparteeist of value. While he cannot permit a mesalliance he does permit a most fervoured kiss in the famed banquet scene, which we hope the poet cherishes while it chastens the boor of a prince who we know will be the bridegroom.

After veering from, steering clear of, thunderously denouncing, and slyly evading every atom of what has been termed the taint, meaning restraint, of the Victorian era; declaring there was no morality then—in reality—and shall be none now, we suddenly find we have what is



R. D. MacLean appears again in the loved role of Fray Junipero Serra in the *Mission Play* by John Steven McGroarty given in this the eighteenth season at San Gabriel

termed by the playwright "The New Morality." This is much more abstract, more difficult to understand at first glance, but is in the last analysis the underlying principal of all marital relations, whether now or in the days of Adam and Eve—and Lillith.

In this charming ironic comedy by Harold Chapin, recently given at the Pasadena Community Playhouse, the diatribe against the offending woman by the resenting wife is little more than hinted at, yet we sense the possibilities of a case for criminal libel quite as readily as if we had been treated to all the out and out, up and down oaths of the "Front Page." Just why running piffling errands for a neighbor's wife is more ire producing than actual infidelity is so very apparent to the feminine world and so masked in mystery to the males, until the husband of the offender makes the great discovery and says "I say, what about woman? You say that man neither lived up to his moral code nor enlarged upon it. But what about woman? Of course she hasn't lived up to it either, but then perhaps she

doesn't like it—she didn't make it. But she has added to it and as you yourself say that argues more moral sense than just following something that has already been laid down. Its active morality. That's what women are—they're actively moral. Now look at the activity of Betty's moral perception. She'd go through the law courts rather than deny her expression of abhorrence at the idea of Jones shopping for my wife. Isn't that a new moral idea, fresh, evolved? And mind you it's a sound one. It awakens an answering throb in me, so it does in you, Alice. We feel that a new moral tenet has been evolved. It is wrong for a grown man to go running errands for his neighbor's wife. It isn't as if you'd just done it once, Jones—you were always doing it. Muriel had you absolutely under her thumb. Betty saw the immorality of that. She didn't have to stop to think it out she saw it. Something said to her it isn't right—it's wrong. That was her moral sense—active—evolving."

To bring to "The Dybbuk," at the Community Playhouse, Pasadena, an understanding of the historical background against which it is written is to add greatly to the appreciation. Then we realize the long ages through which the Hebrews dwelt under the shadow of the Mosaic law, hedged around by the tenets of their religion, through which superstition thrust its tentacles, and upheld by their code of civic living. But without that knowledge the sincerity of the production, the musical arrangement, the chants, folksongs and dances, against the sympathetic and delightful settings make it not only a dramatic but an artistic achievement unsurpassed by any former presentation. The thread of the story itself is a simple one; the love of two young people frustrated by the ambition of the girl's father, who desires a rich son-in-law, and the agony of the boy caught in the meshes of the religious but unnatural teaching.



# SINGER, DANCING-MIME, AND CHILD

By JESSICA KATE SENECA

ONE had kept for three years a vivid and affectionate memory of a figure in a pink Paris frock, with a surprising pink gauze bow extending the complete length of her person, from ear to heel, with great dark beautiful eyes, ruthlessly black-end, playing a patriotic air at a piano, and crying in sweet, warm, earnest tones to the audience, "Sing it, people!" And of the same voice backstage expressing consideration for others, instead of the usual calm acceptance of admiration, being very eager to give, to be kind, to be nice to everyone. And one thought then, these qualities as well as her fine vocal gift, her rare beauty, accounted for her having been acclaimed as a representative American singer. This year all was changed. There was no earnestness, no eagerness. The greeting of admirers was merely part of the business, to be done briskly.

The dress she wore could have come on by itself and won rounds of applause . . . a knot of shining brown hair, glossy ebulliences, rich shadow and light; over white shoulders the glimmering of banded pearls; below, the opaque whiteness of softly moulded flesh ended at the waist with a flamboyant flower, elaborately celebrating that bareness; a great flaunting crimson-pink blossom, shedding through its large petals a deep rose light upon the flesh; beneath it, a flat strip of green foliage of a garish pallor, and gauzy whiteness falling in sharp long glittering points nearly to the feet. Such was Anna Case's interesting back view. In front, nothing but her face and an expanse of white that glittered intensely; dewdrops, tiny rainbows, fountains in sunlight, a shifting radiance that kept for the pleased eye throughout the evening its own small separate loveliness, unrelated to the singer or the songs.

However, one had no hesitation in deliberately discarding this gown and reclothing her in a dress that suited one's long-held idea of her. Warm soft pink, round-necked, simple, lightly rippled, hanging to the feet. Bare white arms; no jewels, but in the low knot of brown hair a living flower. One removed the horrid caverns of blackness in which her eyes were shrouded, and took out of her shining hair the too machine-like furrowings, desecrations of her beauty, which is important not because it is a matter of well-shaped big eyes and fine features, but because it is essentially a lovable beauty, one appealing first not to the senses, but to the heart. Some affectations may have marred her pose in singing, but it was not necessary to look at that glittering, rather meretricious figure. In the voice was the real



MARY GARDEN

soul of the singer, and all one needed to know was there.

Less radiant vocally, there seemed a deeper and truer appeal to feeling. Her histrionism had improved. With a lively sense of the dramatic, she is not a born actress; her histrionics do not always sit quite easily upon her. She gave us a program of the choicest, chosen with the greatest care, unfamiliar airs, rare and lovely. No operatics, no heaviness, no gloom; something lacking in profundity, but suited to her voice and spirit. Following a group of old Italians, Cosimo Bottigari and Antonio Caldara, of the 16th and 17th centuries, and Scarlatti's aria "Si



Angna Enters in "The Promenade," "a vamp of the Paris boulevards in 1880"

Armidon," "Shepherdess so very lovely," we were given two of Grieg's, *Erstes Begegnen*, and *Lauf der Welt*, and the old Norwegian song of the Princess and the Bugler Boy, very delightful in its dramatic interest, and in Anna Case's rendering. Amongst her best were the old English songs, Bishop's *My Pretty Jane*, very beautifully done, and the *Silver Swan*. Of Sadero's arrangement of Italian folk songs, *Fa la nana bambin* had inevitably the most appeal. Rosa Ponselle's singing of this lullaby came to mind. Both women sang it exquisitely, Ponselle with her intenser Southern passion, Case more lightly. With both, mother and babe were adorably present. Her *Night Wind* too, recalled Ponselle, who got into it the 'fear' (she made you feel a delicious childish fear), whilst Case brought out the "piti-fulness." It was, perhaps, a little insufficiently windy. In Pearl Curran's *Dawn* the words are rather vague and meaningless, but Anna Case's voice here floated on high notes with loveliest effect, like the gentle meeting of rivers, and made one for that moment a rapt listener. One of the truest delights of the evening was her rendering of *Care Selve*. Such singing as that, and in *My Pretty Jane*, and a Rimsky Korsakoff song, and the *Fa la nana*, could flood you with gentle happiness. And, however the world may have spoiled her, as it will its beautiful women, she was meant, one thinks, with the warm sweetness of her natural looks, to be a bringer of happiness, and that in her delicate and tender voice should be a passing peace of heart.

There was an impressive moment when Yehudi Menuhin stood alone upon the big Shrine stage, and from all the immense spaces of the hall the people streamed toward him; descending multitudes in massed rhythmic beautiful movement, looking all towards the little figure of the child. And the Jews hailing him. There were many in some parts of the house, curved dark profiles and rich sombre eyes, deeply intent. To some of them the music could not have conveyed much, for it was by no means a popular program—Vivaldi's *Concerto in G Minor*, the Brahms *Sonata in D Minor*, and Saint-Saens' *B Minor Concerto*, all given with such strange maturity of understanding, and pure wonder of technical mastery by the young boy; but these dark listeners were still utterly absorbed. They cried out yearningly to him in their own tongue, adoring his childishness, hailing him as their own . . .

Some new unusual beauty is promised us in the art of Angna Enters, mime and dancer, who comes in March. Of Amer-

(Continued on Page 81)



# OF CURRENT INTEREST AT SAN DIEGO

*Thursday Lectures on French Decorative Arts. Loan Exhibitions*

*Recent Acquisitions to the Art Gallery*

By REGINALD POLAND, Director

COMMENCING January 24th, the Fine Arts Gallery of San Diego has been holding a course of six lectures on six successive Thursdays, concerning "Modern French Decorative Arts." Mrs. Richard F. Kahle is conducting these lectures at the Gallery, illustrating them with original modern examples and with reproductions thrown on the screen. Inasmuch as the speaker has just returned from personal interviews with the leaders of this modern expression in France, the course is of great significance.

The temporary exhibitions at San Diego's Gallery include: 20 paintings in oils, portraits and compositions with figure, by Susan Ricker Knox, living artist well known along the Atlantic seaboard; recent compositions by the Spanish brothers de Zubiaurre, both of whom are also represented in San Diego's permanent collection; paintings by Charles A. Fries and Hilda van Zandt, of California; and an International Photographic Salon. The comprehensive collection of old and modern prints from Merle Armitage's private collection has been continued at San Diego's request, to extend through February.

A group of prints and drawings given by the University Women's Club; of Buddhas and other figures of beneficence, from Siam, Cambodia, Burma, Japan and China, lent by Mr. and Mrs. Erskine J. Campbell, and including a big bronze Burmese Buddha given to San Diego within the month, form other noteworthy offerings. The "Period Room" which the institution is attempting to amplify, now include a Dutch and a Spanish room, with special success.

Among the recent acquisitions to which we would particularly invite your attention are the two American subjects: "The Bohm, given by Mrs. Henry A. Everett, Raising of Lazarus" painting by Max of Pasadena, and "The Freight Yards, New York," by Douglas Parshall, presented anonymously. In addition to the beautiful Buddha given for the Oriental room, 24 "houses for crickets" with their beautifully carved tops of jade, teak-wood and other material from the great art of China, have been offered by George D. Pratt, trustee of the Metropolitan Museum, New York, and a most generous donor to the San Diego Gallery on numerous occasions.

Recently the Fine Arts Society held its

Annual Dinner and meeting with most satisfactory results. In addition to the reports of committees and of the Art Gallery Director, Walter R. Hepner, newly appointed Superintendent of City Schools, gave as the address of the evening, "Art and the New Generation." About 250 attended in the beautiful Don Room of El Cortez Hotel.

Paul Poiret, internationally known Parisian couturier, has just been in San Diego, to speak exclusively for the Fine Arts Society membership on the "Art of Costume." After talking at length, he created before the audience three modern costumes, using living models for the purpose.

Each Sunday afternoon, this San Diego Gallery offers talks free to the public at 2:30 o'clock, using as illustrations examples in the temporary and permanent collections. The first Saturday of each month the Art Guild, which is the artist membership of the Fine Arts Society, holds business meetings, at which time also talks and other special programs are scheduled. Because of the splendid appropriation of the County of San Diego, the Art Society is giving free to the children an art course in fundamental appreciation.

Mrs. William R. Timkin of New York City, owner of a big collection of old masters, has recently presented to the Fine Arts Society of this city a valuable painting in oils, "The Duke of Gloucester," by Sir William Beechey.

Center:

A still life painting in oils by Emil Carlsen, N.A. This American painter came from Denmark in his youth. He taught in the San Francisco School of Design about the time (1891) this picture was painted. He has received the highest American honors, such as the gold medal at St. Louis in 1894, and the medal of honor at San Francisco in 1915



An Emil Carlsen  
Given to the Fine Arts Gallery of San Diego by a prominent citizen of that city, Melville Klauber. A memorial to his wife, who was a student of Carlsen's and a great admirer of his work.

"The Beauty of Water Colors" was the subject of an informal walk-talk in the art gallery one Sunday afternoon in January by Ralph Morris, who has charge of the gallery activities for the county of San Diego. The splendid collection of water colors, prints and drawings lent by Mrs. H. A. Everett of Pasadena furnished the basis for this illustrated discussion.

# A PORTRAIT PAINTER BY CHOICE

*Being a Brief Account of the Art and Career  
of J. H. Gardner Soper*

By ARTHUR MILLIER

THAT was long ago," said J. H. Gardner Soper with a reminiscent smile, "but I never enjoyed a portrait more than that one. And, do you know, it really was one of my best."

It was an interesting story the portrait painter told me as we sat together in his simple, business-like studio at the end of a green garden off Sunset Boulevard, too long to retail here, it told of a business man who ordered a portrait of his wife as he might have ordered a carload of lumber; of the overdressed, frightened little woman in her mock-Roman palace and the tact necessary to divest her of an outrageous gown and a ton of jewelry, that, in a simple gray frock, the buried soul might emerge and be recorded for posterity.

Looking at this quiet, easy-mannered man, and surveying his work and life-experience, it is not difficult to understand why he enjoyed that portrait. It was a job—and he was prepared for it! His to divine the soul and encourage it to the surface. His, tactfully and cautiously, to give being to an environment in which that soul might live beyond its day. Surely this was work worthy all one's powers. Let the heathen rage and cry aloud that portrait painters compromised with Art! Soper had early seen that there was an Art of Portrait Painting to which one might give his life and still not have enough to give.

Today, fairly rested in this Southern California community to which so many minds and wills gravitate, he may look back



*A portrait of Mr. A. O. Brown, owned  
by the Lambs' Club, New York*

beyond the family of distinguished portraits painted in California and the Hawaiian Islands, across the work of his Eastern years and the work in Paris, to the dawn of his idea in Detroit. We may follow his gaze because his story tells of singleness of purpose and unflinching faith and good humor.

His career as an artist hinged on the flip of a coin. Born on the farm in Flint, Michigan, he found himself early in life a law student in Detroit on whom devolved the support of his parents. Week days he worked for the city, Sundays he painted along the Detroit River. He even tried a portrait or two, made a few commercial

drawings, and Art had him in her grip.

A political upheaval cost him his job. Two courses faced him. An attractive law partnership was open or he could risk fortune by forcing his way into an art career. His equipment seemed slender and at all hazards his parents must not want.

He tossed a coin—heads, law—tails, art. Art won.

Day coach and ferry landed him in New York early one foggy morning, armed with five drawings and a grip full of faith. Before breakfast he took a hall bedroom in a dingy rooming-house because he liked the face of the old Irish landlady—the portraitist's instinct at work. By 9 O'clock that same morning he was at the office of "Life" with five "he and she" drawings. Life bought two and sent him to Scribners, who gave him a job.

The sequel reads like a fairy tale. By the following year he had saved enough to go to Paris, and the old folks had not wanted. He had also learned his trade as an illustrator so well that he went commissioned to send back drawings to Scribners and Colliers.

In Paris he tried working at Julian's Academy and didn't like it, so he opened a studio of his own as a portrait painter. It seemed a "nervy" thing to do, but Soper had concluded that the "principles" and "traditions" of the academies were all so much theorizing after the fact. He was unfruitful in their artificial atmosphere.

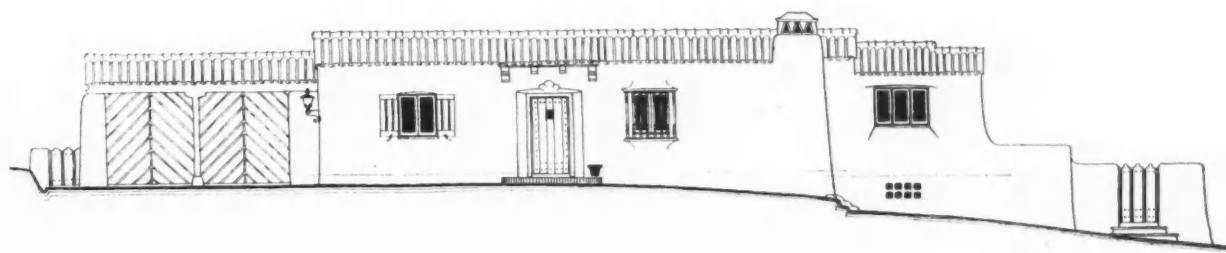
(Continued on Page 76)

*"The art of Mr. Soper is solidly founded on the study of the person to be painted. All of his powers are concentrated in the effort to apprehend and present the character"*



*A portrait of Mrs. Junius  
E. Cravens, owned by the  
Indianapolis Museum of Art*

## A SMALL HOUSE AT SAN CLEMENTE



"MESA MARTILLO"

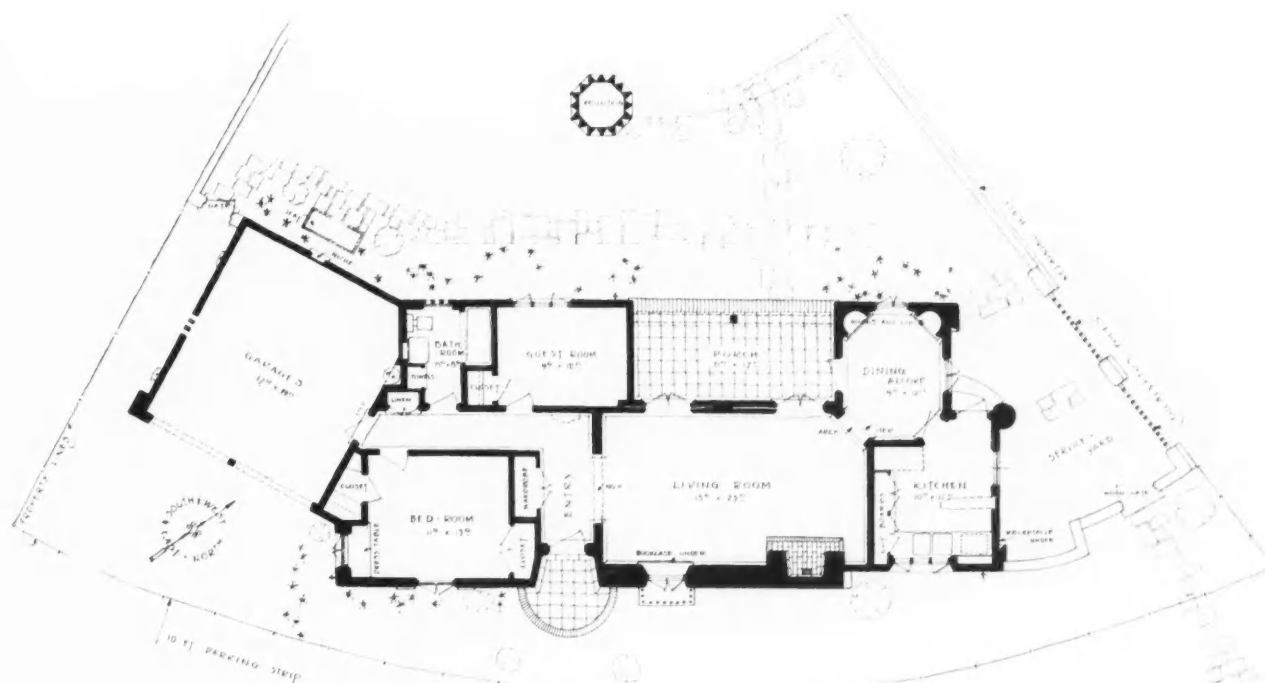
This is a five-room house, designed and built in subcontract by me late in summer 1928, for Kapt. and Mrs. H. H. Hammer in San Clemente, the Spanish Village, California.

The house covers 1150 s. ft., plus 450 sq. ft. for porch and garages. The living room has an open ceiling with two structural wood trusses, grooved oak plank floor with ornamental nails; heavy wall reveals with color decorations; sliding screens and built-in book-case. The walls have a parchment finish. The

dining room is octagonal, has a wooden lining of 10-in. horizontal pine boards all around the room below windowstool; lining is rubbed, stained and waxed with slight use of rottenstone and has a colored list on top. Walls are light green, dull finish and niches have wood strips in back painted old pale yellow with dark green. One-panel doors for the cupboards underneath. Porch, garage, niche and fountain, are decorated lightly.

The owners were very appreciative, and the work gave me much pleasure.

E. W. Klausen, San Clemente, California.





# THE ASSISTANCE LEAGUE BULLETIN

*A Clearing House For Kindness. Annual Report of Ten Committees.*

*Photographs by The Curtis Biltmore Studios*

LIFE, that inimitable New York weekly, used to say, when asking for subscriptions, "Obey that impulse!" The Assistance League is an organized opportunity for people on this coast to obey their kindly instincts and impulses to help others. It can be trusted, as the Salvation Army is trusted, to use the money given its various departments wisely and economically, and to find the destitute who need it. It functions publicly and its finances are audited. It is connected with the Community Chest and the state's supervision in that it maintains under the laws of the latter and the rules of the former, a Day Nursery for the children of the Hollywood District, where its Community House is also located; and in its Good Samaritan Department handles with tact and sympathy those heart-breaking cases which seem out of the jurisdiction of the city and county.

The financial and service report of this Committee, or the Family Welfare Section, Assistance League of Southern California, shows 847 cases handled using only "\$8,249.31 disbursed." Its written report gives the character of the service which the women of Los Angeles, leagued together, give, year after year, to the cause of humanity seething all about us.

"Among the problems brought to the department for adjustment were unemployment; illness, physical, nervous and mental; physical handicaps such as blindness, deafness, muteness, loss of limbs, etc; old age; drug addiction; inebracy; mendicancy; sex abnormalities; man in prison, or paroled and unable to find work; death of breadwinner; neglect of children; family desertion; domestic difficulties; child placement or care; unmarried mothers; runaway boys; stranded transients; including the automobile tramp families; insufficient income; vocational misfits; mismanagement; debt; foreclosure, and many legal problems, both civil and criminal.

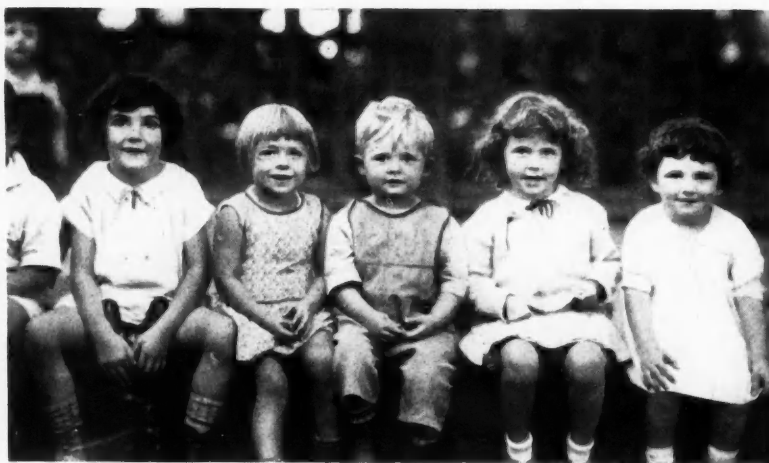
"An effort has been made in each case to make a social diagnosis based upon the economic, health and psychic factors contributing to the cause, and to utilize the resources of the family and the community in the rehabilitation of the family or individual. We found that good case work is seriously hampered



*The Nursery. Wm. Woollett, Architect*

by the lack in the community of adequate clinical psychiatric service; legal aid; provision for the aged; hospitals for incurables; maternity service, which includes proper pre-natal and post-natal work; and day nursery provision for children under two.

"Through the interest and untiring effort of our much loved president, Mrs. Hancock Banning, the generosity of our benefactor, Mr. Raphael Herman, and the co-operation of the Law School of the University of Southern California, the need of legal aid is to be met in the near future.



*The Curtis Biltmore studios photographed the children of the Day Nursery and placed the pictures on display in the Biltmore Hotel, afterwards presenting the pictures to the Assistance League. They also took photographs for the use of the charming young women who took part in the "Pageant of the Stars" at the Assistance League Ball given to benefit the Day Nursery at the Coconut Grove, Ambassador Hotel, in December*

A six weeks clinic, directed by the Secretary of the National Legal Aid Society and operated by senior law students in June and July, 1928, demonstrated overwhelmingly the need of a Legal Aid Society. Plans are now underway for the establishment of a permanent legal clinic.

"It is the aim of the Good Samaritan Department to work diligently in 1929 for the establishment of adequate psychiatric service in the community. Our clientele is largely made up of artistic and genteel, highly sensitized individuals, many of whom are definitely neurotic and psychopathic. They are in as great need of expert psychiatric guidance as the surgical case is in need of a good surgeon, and their rehabilitation cannot be accomplished until the true causes of maladjustment are recognized and eliminated or modified.

"We earnestly request the members of the Assistance League to keep in mind these community "lacks" and to use their influence, singly and collectively, to bring about a greater civic consciousness and more adequate provision for social betterment."

Just as the Community House is situated in Hollywood where so much human sympathy and help is needed by the flotsam and jetsam of the film industry, so another unit of the League's activities is placed on the waterfront at Wilmington near the harbor of Los Angeles. The annual statistical report of the services rendered to the city at their strategical point shows that the finest and best of the citizens of Los Angeles are working night and day to readjust and instruct, as well as to relieve the economical, physical and mental conditions of the families, the sick and the delinquent as well as the unemployed.

Here, too, the children are our especial care, and parental responsibility is made a definite study. Through the Home teacher at the Wilmington Park School most of the foreign mothers are receiving English lessons plus training in household management, and nine of the husbands and fathers are enrolled in the night school English classes. Co-operating with the Red Cross, the United States Navy and the Chambers of Commerce, the Industrial Commission and all other established agencies for better-

*(Continued on Page 80)*



# Age



Beautiful Age in the mellow color  
and hand-wrought texture of this

## Tile Roof

**R**IGHT from the day they are made, HEINZ PLYMOUTH TILE have the rare warmth of color and the rich beauty in texture of tile that are centuries old.

It is this outstanding quality of beautiful age that has placed HEINZ PLYMOUTH TILE in a class by itself. No other tile has ever offered the architect so genuine an opportunity to achieve the fullest expression of Old English architecture.

Each PLYMOUTH TILE is moulded by hand into a faithful reproduction of the tiles which are to be found on the time-weathered roofs of Old England. Butts and edges are rough-cut and irregular. Surface textures are hand-washed and sanded. Countless varieties of delicate color tones

are as softly blended as though washed by years of gentle rains. Shades of dusky purples, faint lilacs, rare old burgundy, browns, the moss greens, straw yellows and salmon reds are all present in a roof of these tile. Or, if it is preferred, any colors may be selected to carry out the particular tonal scheme which the architect feels to be best suited to the needs of his individual design.

So widely varied are the effects which it is possible to obtain with HEINZ PLYMOUTH TILE, that only by seeing a roof complete, can you appreciate the full extent of their inimitable aged beauty. We will be glad to arrange for you to see such a roof, or we will send full-sized samples for your personal inspection.

*The photographs above show Heinz Plymouth Tile as used on the Pasadena Home of Kenyon L. Reynolds. David A. Ogilvie, Architect.*

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## JANUARY BULLETIN NORTHERN CALIFORNIA CHAPTER A.I.A.

### NEXT MEETING

The next regular meeting of the Northern California Chapter A.I.A., will be held at the Mark Hopkins Hotel on February 26, 1929, at 6:30 p.m. Dinner as usual.

### JANUARY, 1929, MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel on January 29, at 6:30 p.m. The meeting was called to order by President Allen. The following members were present. Messrs:

A. Appleton	Ernest Coxhead
Wm. I. Garren	Harris Allen
James W. Reid	James H. Mitchell
Albert J. Evers	Ralph Wyckoff
Harris Osborn	Harry M. Michelsen
Charles F. Maury	Ernest E. Weihe
John Bakewell, Jr.	Lester Hurd
Fred H. Meyer	A. McF. McSweeney
Ernest Hildebrand	Wm. B. Farlow
Wm. Wilson Wurster	Mark T. Jorgensen
John H. Christie	

Guests present were Messrs. Lewis F. Byington, Jos. I. Zook and Harry Perry.

### MINUTES

The minutes of the previous meeting were approved as published.

### GENERAL BUSINESS

Mr. Evers reported on the proposed licensing acts for engineers, and discussed the various phases of the provisions contained therein.

Upon motion of Mr. Garren, it was unanimously voted to endorse the proposed Senate Bill 177, regulating the practice of architecture.

### PROGRAM

Mr. Zook, Chairman of the Industrial Committee of the Down Town Association, spoke on industrial conditions in San Francisco, and urged that architects include in their specifications the use of articles manufactured in San Francisco and environs, as an aid in inducing new manufacturing firms to locate here. The matter was referred to the Directors for further study, after which it will be brought to the attention of the full Chapter membership.

Mr. Lewis F. Byington was the principal speaker of the evening and addressed the Chapter on the work of the Native Sons of the Golden West in marking and restoring early-day landmarks and historic monuments. Incidentally, those present were treated with a talk which included many interesting side-lights on the stirring events of pioneer days.

Mr. Ernest Coxhead followed Mr. Byington with a talk on the remaining landmarks about the Presidio, with particular reference to Fort Winfield Scott.

Upon the motion of Mr. Meyer, it was voted that a committee of the Chapter be appointed, to confer with the Historic Landmarks Committee of the Native Sons, to procure the restoration of Fort Scott and have it dedicated as a public monument.

Mr. Harry Perry delighted the members with several musical selections, accompanied at the piano by Mr. Harris Allen.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL,  
Secretary.

## JANUARY BULLETIN SOUTHERN CALIFORNIA CHAPTER A.I.A.

Installation of officers and reports on the activities for 1928 featured the first meeting of the new year of the Southern California Chapter of American Institute of Architects, held at the University Club January 8.

The officers installed were: President, Pierpont Davis; vice-president, Edgar H. Cline; secretary, A. S. Nibecker, Jr.; treasurer, Ralph C. Flewelling.

Frank C. Baldwin of Washington, D. C., secretary of the American Institute of Architects, addressed the meeting on the activities of the national body. He stated the board of directors had decided upon a campaign of reorganization of business methods and a plan by which the chapters would be brought in closer touch with the national body in Washington. Discontinuance of the Journal of the American Institute of Architects, and replacing it with a pamphlet which would contain only news of Institute activities and tend to keep each member in closer touch with work of the national officers and committees, was one plan which Mr. Baldwin outlined.

Edwin Bergstrom, treasurer of the American Institute of Architects, who had just returned from a meeting of the board of directors in Florida outlined the work done at the meeting. Mr. Bergstrom stated the directors had adopted a plan to cut down the area of the present chapter districts and to create new ones from portions of the old. A field secretary has been employed for this purpose and his duties will be to supervise the rearrangement plan and to organize new chapters where needed.

Myron Hunt, director of the ninth regional district of the American Institute of Architects, told of the vast amount of work done by the directors in their meetings and urged that the Southern California Chapter change their date of election of officers to coincide with that of the national body to simplify the handling of business by committee members. Mr. Hunt also told of his impressions of Florida and described the type of buildings and architecture found in the different cities there.

President Davis called upon the chairmen of the following committees for reports: Public Service, Standard Building Code, Ethics and Practise, Educational and Publicity, Affiliated Societies, Membership.

Members and guests present were: Edwin C. Bergstrom, Frank C. Baldwin, A. S. Nibecker, Jr., Ralph Homann, William Richards, W. E. Record, Natt Piper, Fitch H. Haskell, George D. Brigham, Jr., R. D. Farguhar, David J. Witmer, William M. Clarke, Sumner P. Hunt, A. M. Edelman, Eugene Weston, Jr., Pierpont Davis, Myron Hunt, Joseph Kaiser, Frederick Scholer, Edgar H. Cline, W. L. Risley, Julian Garnsey, E. W. Maybury, J. C. McClymont, A. C. Zimmerman, H. C. Chambers, Kenneth A. Gordon, Leslie A. Lippiatt, G. Stanley Wilson, H. J. Moore, Lee F. Fuller, Andrew Sharp, John L. Putnam, Charles S. Cobb, R. D. MacPherson, Leo A. Bachman, Vincent Palmer, Henry E. Withey, E. J. Borgmeyer, R. Germain Hubby, John P. Krempel, J. J. Backus, A. F. Rosenheim, John C. Austin, Frederic M. Ashley, John M. Binderheim, Leo Lourdou, D. C. Allison, Sumner M. Spaulding, Kemper Nomland, C. E. Noerenberg, George P. Hales, Jaul J. Duncan, Arthur L. Acker Charles Kyson, Charles H. Diggs, Edwin B. Clarke, Floyd Mueller, Stiles O. Clements, H. Roy Kelley, J. T. Zeller, Alexander N. Knox, Horatio W. Bishop, C. R. Johnson, Thomas Mulvin, V. L. Annis, A. C. Weatherhead, H. J. Reed Barrett, E. L. Taylor, J. J. Miller, Paul O. Davis, C. H. Cheney, J. E. Staunton, W. D. Cook.





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## ARCHITECTURAL CLUB MEETINGS

### LOS ANGELES ARCHITECTURAL CLUB

The regular January meeting of the Los Angeles Architectural Club attracted sixty-six members and guests. The dinner was held on the 15th at the Artland Club, 1719 Figueroa St.

Election of officers comprised the chief business of the meeting. A motion was made, by the nominating committee, to re-elect all old officers so as not to interrupt the important Club business which is under way. Our officers now are: George P. Hales, president; John R. Jarvis, vice-president; Kemper Nomland, treasurer; C. K. Hazen, secretary. And the directors likewise remain the same as last year; they are: Julian Garnsey, H. O. Sexsmith and H. Roy Kelley.

The evening's program consisted of the presentation of two motion picture films. The first, shown through the courtesy of the Reading Iron Works of Reading, Pa. was devoted entirely to the manufacture of wrought iron pipe, explaining the processes

used in its manufacture by Reading. The second, presented by Mr. Calahan, of the Associated General Contractors, was a remarkable depiction of the St. Francis Dam Catastrophe. There were three reels showing the destruction wrought in the Santa Clara Valley, and the restoration work done by the Associated General Contractors.

The Club is now publishing a monthly bulletin for its members, which contains not only news of our activities, but architectural news of general interest. We hope in this manner to promote enthusiasm and create a wider field for our energies. Our work for the new year promises to be much more extensive and in accordance with this new committees have been appointed to help carry on the program. The Entertainment Committee is made up of F. B. Nightingale, Edward Mussa and H. G. Villa; the Membership Committee, Winton Greening, Edward Held and J. R. Wyatt; the Publication Committee of, Conrad Buff and Jack Costello; and the

Speakers Committee of R. N. Burnham, H. Roy Kelley and G. H. Schulte.

### WASHINGTON STATE CHAPTER, A. I. A.

The Annual meeting of the Chapter was held at the Olympic Hotel, Seattle, the afternoon and evening of Saturday, January 26, 1929.

Members assembled for luncheon at 12:15 P. M.

The Business Session was called to order at 1:30 P. M. Reports of Committees were presented, the new officers elected, new members initiated, and a presentation of Craftsmanship Certificates.

The Annual Dinner was held at 7:00 P. M.

A prominent feature of the program following the dinner was an Operetta entitled "Extra," especially prepared for the occasion with words by George S. Chappell and music by Meredith Jones, interpreted by an orchestra under the direction of Arville Belstad.

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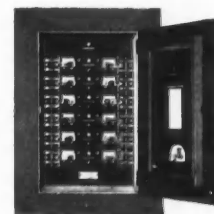
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## GARDEN CALENDAR

February

"To study culture, and with artful toil  
To 'meliorate and tame the stubborn soil."—Cowper.

**T**HIS month is devoted to early planting and clean-up work. Looking far ahead, which is always the sign of a good gardener, plant next year's Christmas tree now. The consensus of opinion is that the *Cedrus Deodara* is the choice of trees for the out-door tree. Mr. Merriweather of the San Fernando Nursery is trying out some new ones (spruces) but votes for the Deodar.

Gladioli should be planted from the 15th on. Don't forget in this connection that California creations, *Ada de Poy*, *Scarlet Bedder* and *Helen Wills* won the grand prizes in England last year. Mrs. John S. Wood is not the same as Mrs. Leon Douglas as some hold; Wood is superior in height and vigor. *Coronado*, the new Briggs gladiolus, is the king of them all.

All woody shrubs and trees should be planted this month, as well as fruit trees. Put some color into the garden with plenty of *Crataegus* and be sure to put in *Cantua buxifolia* *Moreas*;—*iridiodes*, bi-color and the newly introduced *undulata* with their almost continuous iris like flowers should be in more gardens.

Irises of the newer sorts may be had now at a reasonable price, aristocrats which a few years ago brought one hundred dollars an eye can now be had cheaply. A good planting of these is a symphony and their combination is an evidence of culture.

If you have Cacti and succulents, give them no water this month. In cooler parts of the state you can still plant *Watsonia* bulbs, if you can get them. In all parts it is time to plant seeds of this new favorite. We are planting over a million seeds, of our new species—hybrids.

Make up a hot-bed for sowing tender annual seeds, and put in rose cuttings.

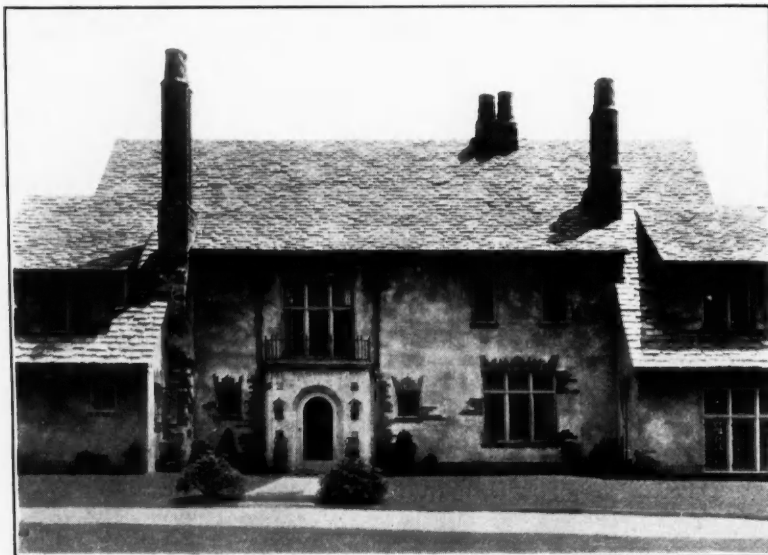
Sweet peas may be put in, but require extra deep rich working of the soil.

Plant out Japanese Wind flowers, *Calendulas*, *Wall flowers*, *Pentstemons*, *Scabiosas*, *Sweet William*, *Shasta Daisy*, *Geum*, *Delphiniums*, *Flowering Flax*, *Foxgloves*, *Primula*, *Matilija poppy*, *Columbines*, etc.

Nothing pays better at this time than spraying the whole garden with *Niconia*. In my opinion this is better than *Volck*, it being a similar product with the addition of nicotine. It is practically harmless if used as directed. Work over every part of the garden with a spade or cultivator. For Fungus growths use *Semesan*; and valuable bulbs may be soaked in the solution before planting. Label those plants before you forget what they are. Get your planting labels when you get the plants, insist on this with your dealer, or put in a stock of them yourself, plants without name are at best poor orphans when your fellow gardener wants to know about them.

Think out where to put plants with regard to their wants and neighbors. No one can do this better than yourself. I have seen the most ambitious landscape gardener's plan eclipsed by a lady who apparently had no plan but did have a subtle thing called garden sense. Also there is what has been called the studied neglect of the English garden. What your garden will be in effect, depends on the personality you put in it this month.

Arthur D. Houghton, M.A., M.D., Ph.D., F.R.H.S.



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# THE HILLS ABOVE LA JOLLA

*A Sunset in San Diego County, California*

CLOTHED in purple and gold the great sea lay below us. Through a narrow slit twixt heavy purple cloud and a deep indigo stretch of the Pacific the golden sun slipped down and from his dazzling globe shot searchlights up and down the stretch of purple sunset. Glorious color closed about us and the hills above La Jolla caught the gold on red-tiled roofs and held the purple in their depth of gray-green chaparral and flowering slopes abloom with white coast lilac.

Simple curves of undulating heather-covered foreground, cloud-filled sky with promise of fair weather in the golden sunset! Clustered on the edge of cave-cut cliffs a homey little hamlet, and beyond—the wide stretch of the Pacific.

Happy the hearts that claim a home in this environment, and happy too the guest within their gates where terraced walls and pergolas look out over the lilac-covered hills to south and north from Coronado Islands to the snow-clad mountains, San Geronio and San Jacinto.

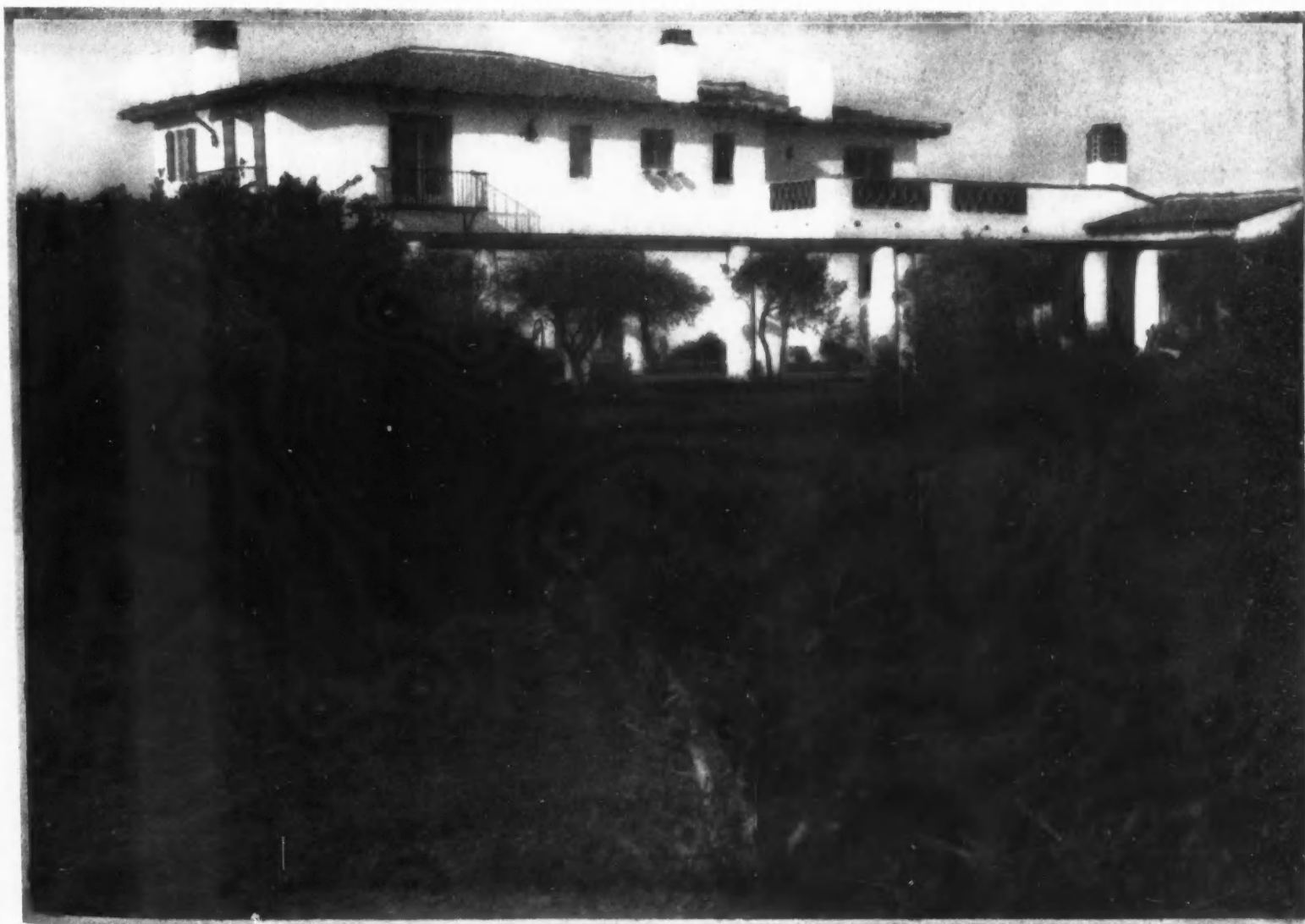


*A photograph taken by Norman Kennedy looking toward the north shore view of La Jolla. Through the branches of one of the native shrubs on the grounds of the Muir home*

In this, the third of our series of articles on the homeland of La Jolla, we are assuming that our readers have, where possible, already visited the suburb. The beauty of its unique situa-

tion is admitted; the character of its inhabitants has been touched upon. But the unusual foresight and expert daring of those in whose hands the future of the district lies are yet to be told, and constitute in themselves the pledge of a continuation of La Jolla's high character as a town of homes and citizens, well contented.

No haphazard trials of this scheme or that have been essayed in the development of La Jolla's adjacent properties. Rather have all of the experiments tried in Los Angeles and its adjoining territory been examined and their best points admitted—while the expert wisdom of intelligent home makers has been applied to the problem of discarding all backward-looking features and preparing the land for modern methods of transportation and the making of a home for the future as well as for the progressive present. This is shown in the discarding of concrete sidewalks and in the providing of a landing field for resident and guests' planes on the level top of the Muirland Hills.



*The home of Mr. and Mrs. Harold J. Muir on The Muirlands, La Jolla. The lot contains nearly three acres of superb soil covered with native growth cleverly trained into landscaping about the house and pergola. Ulrich, Architect. Two photographs by the artist, Norman Kennedy*





**LOS ANGELES NATIONAL HORSE SHOW** is held at the Ambassador Auditorium, February 16 to 23, evening and matinee performances.

**DAVIS CUP**, tennis competition for 1929 has entries from twenty-nine nations. The first drawing resulted in placing the United States against Canada, these teams to meet in the first round of the American zone. If the United States wins from Canada, Japan will be the next opponent. The second round must be concluded before May 8. Only one of the four favored European zone teams will play in the first round. Czecho-Slovakia meets Austria in the opener, Germany and Spain meet in one of the second-round ties. Italy opposes Ireland. Chile plays Denmark in a first-round match.

## ART

**LOS ANGELES MUSEUM**, Exposition Park, offers fine exhibits for the month of February:

Paintings by Charles Gos.  
Cartoons in carved wood by Carl Hallsthammar.

The photographic exhibition is consistently fine throughout the years, showing work from England, Scotland, Holland, Sweden, Czecho-Slovakia, Austria, Belgium, Russia and Australia as well as many from the United States, with Los Angeles and vicinity being well represented.

The Danish National Exhibition is continuing to the last of February.

The Mr. and Mrs. Preston Harrison Galleries of French and American Art are always open, with the notable addition to the latter of "Springtime," by Arthur B. Davies.

**PASADENA SOCIETY OF ARTISTS** hold the fourth annual exhibition at Carmelita Gardens, Pasadena, February 2 to March 1. All artists of Pasadena, whether members of the society or not, are eligible to submit pictures or sculpture.

**BILTMORE SALON**, Los Angeles Biltmore, continues the exhibition of old and modern masters to February 16. During the last half of February the Vose Galleries of Boston show a carefully selected group of paintings, examples of contemporary American art, also old and modern masters.

**PRINT MAKERS' SOCIETY OF CALIFORNIA** emphasizes the fact that February 7 is the last day on which prints will be received for the Tenth International Print Makers' Exhibition.

**ART LEAGUE OF SANTA BARBARA**, 15 East De la Guerra Street, announces an exhibition by artist members, February 11 to 23, inclusive.

**JULES KIEVITS GALLERIES**, 464 East Colorado Street, and in the Vista del Arroyo Hotel, Pasadena, show only the best of European and American paintings. The special exhibitions of the month are by Colin Campbell Cooper, N.A. of Santa Barbara, both portraits and landscapes and John L. O'Hagan, showing desert paintings.

**FINE ARTS SOCIETY OF SAN DIEGO** sponsors gallery talks on Sunday afternoons, open to the public, and illustrated by the current exhibitions. The February programs are: Feb. 3, The De Zubiarrres, modern Spanish painters, Mr. Ralph Morris speaks; Feb. 10, Charles Fries and Hilda Van Zandt, California painters, Mr. Reginald Poland speaks; Feb. 17, International Photographic Salon, Mr. Ralph Morris speaks; Feb. 24, Modern Spanish Painting, illustrated by the De Zubiarrres, Mr. Reginald speaks.

**MARTHA WHEELER BAXTER** shows miniatures at the Friday Morning Club, Los Angeles, throughout the month.

**L. L. PEABODY** has an exhibition of miniatures at the Ebell Club, Los Angeles, for the month.

**CALIFORNIA SOCIETY OF MINIATURE PAINTERS** opened their twelfth annual exhibition at the Los Angeles Public Library, January 28.

**ARTISTS LEAGUE OF LA JOLLA**, although a new organization, has an enthusiastic membership and a large out-door sketching class. Norman Kennedy is the critic of the League.

**BARTLETT GALLERIES**, 3358 West First Street, Los Angeles, opened by Dana Bartlett for the showing of small paintings especially, have as usual the work of both Eastern and Western artists in oils, water colors, etchings and wood-blocks. The special exhibitions for the month are: February 1-15, Etchings and colored monotypes by Dan Sayre Grosbeck;

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Block Prints by Richard Kelsey of Santa Barbara. During the last half of the month a collection of paintings by well known Western artists will be shown.

**WILSHIRE ART GALLERIES**, 3309 Wilshire Boulevard, Los Angeles, are extending the exhibition of decorative panels by Mary Young-Hunter to February 15. The new exhibition for February is European landscapes by John Carl Doemling.

**STENDAHL ART GALLERIES**, Ambassador Hotel, Los Angeles, announce a Retrospective Exhibition of Paintings by William Ritschel, N.A., to February 28.

**SECOND DECORATIVE ARTS EXHIBITION**, sponsored by the San Francisco Society of Women Artists and the Women's City Club, is held the last week in February and the first week in March at the Women's City Club, San Francisco. All California artists are invited to enter the exhibition, which includes contemporary works in furniture, textiles, wall decorations, sculpture, wood carvings, ceramics, metal, tooled leather and screens. Exhibits are received at the club, 465 Post Street, San Francisco, February 13 to 16. Information may be obtained through the art chairman, Miss Helen Forbes, 1030 Vallejo Street, San Francisco.

**ALICE GIBSON HORNBY** continues her exhibition at the Sunset Canyon Country Club during February.

**MADAM JEAN ROBERT HERTER** continues the exhibition of antique and modern tapestries and old fabrics at the Grace Nicholson Galleries, Pasadena, through February 9.

**GRACE NICHOLSON GALLERIES**, Pasadena, announces the February exhibitions: J. H. Gardner Soper, Portraits; S. H. Mori, Japanese prints; Yamataka Co., Jades; A. Kilpatrick, Landscapes; Leon Bonnet, Marines; Dreicer & Co., Pearls and Gems.

**SANTA CRUZ ART LEAGUE** holds the second annual art exhibition in the Civic Auditorium, Santa Cruz, February 1 to 15. Oils, water colors and pastels are shown.

**STATE LIBRARY BUILDING**, Sacramento, has recently installed in the main reading room a large mural painting by Maynard Dixon in which all Californians are interested. The mural symbolizes the growth of California from earliest days to the present and is especially notable because of the characteristics of the various racial groups, their characters, physiognomy and dress, so carefully depicted.

**KANST ART GALLERY**, 6128 Mulholland Highway, Hollywood, California, shows a carefully selected group of paintings by artists of the West as well as those of the East.

**PASADENA SOCIETY OF WOMEN PAINTERS AND SCULPTORS** is a recently formed organization of which Eleanor M. Armstrong is president. Among the other members are Ella Shepard Bush, Ada Belle Champlin, Blanche Collet Wagner, Clara B. Force, Mary L. Pottenger, Laura M. D. Mitchell, Emma Siboni, Nona White, Clare Shepherd Sisler and Evelyn Ziegler.

**EDGAR ALWIN PAYNE** exhibited last month at the Hollywood Woman's Club and was advised early in the month that his painting, "Fifth Lake," a scene in the Big Pine district of the High Sierras, had been bought by the National Academy of Design from its annual exhibition in New York.

**THE GEARHARTS**, 611 South Fair Oaks Avenue, Pasadena, have always in their studio a charming collection of etchings and wood-blocks.

**VAN KEUREN GALLERIES**, 3763 Wilshire Blvd., Los Angeles, have established a Persian Art Center under the direction of Dr. Ali-Kuli Kahn, N.D. Lectures by Dr. Kahn are given on Tuesday and Thursday afternoons.

**BULLOCKS**, in the Little Picture Gallery, second floor, show for the month a collection of paintings from the Cooling Galleries of London, including old English portraits of the Seventeenth and Eighteenth centuries, also contemporary English and Dutch landscapes.

**HOLLYWOOD CHAMBER OF COMMERCE** shows, as during each month, the work of the artists of Hollywood.

**BRAXTON STUDIO**, 8832 Sunset Boulevard, Los Angeles, shows a collection of well selected prints and small bronzes

**GREENWICH VILLAGE STUDIO-GALLERY**, 3909 Clinton Street, Los Angeles, under the direction of Norman Gould Boswell, painter, specializes in the exhibition of paintings and sculpture of moderate size, also in prints.

**HENRY E. HUNTINGTON LIBRARY AND ART GALLERY** announces all Sunday admission have been allotted for February and March. Tickets are available for admission on Tuesdays, Wednesdays, Thursdays, Friday and Saturdays on receipt of written request, accompanied by a stamped envelope, specifying the number of tickets desired. Any number up to five cards will be sent. Week day hours are 1:30 to 4:30.

**AINSLIE GALLERIES**, Barker Bros., Los Angeles, show, as is the custom, a group of paintings by Western artists. In February the one-man show is the work of F. Grayson Sayre. One room in the gallery is always reserved for the work of the men of the old school.

**NEWHOUSE GALLERIES**, 2509 West Seventh Street, Los Angeles, show a general collection of paintings, engravings and etchings. For the month the exhibitions are:

Sculpture by Allan Clark, February 1-15. Etchings by Arthur B. Davies, February 15 to March 1.

**SOUTHERN CALIFORNIA ART DEALERS' ASSOCIATION** has been organized and is now operating for the purpose of protecting the public in the purchase of paintings and for the advancement of art in California. The galleries of the organization exhibit only guaranteed works of art. The members are as follows: Ainslie Galleries, Frank Ainslie; Bartlett Galleries, Dana Bartlett; Biltmore Salon; Kanst Galleries, John F. Kanst; Kievits Galleries, Jules Kievits; Newhouse Galleries, Dalzell Hatfield; Stendahl Galleries, Earl Stendahl; Wilshire Galleries, Ross Jackson.

**CHICAGO SOCIETY OF ETCHERS** hold the 10th annual International Exhibition, February 7 to March 10, at the Chicago Art Institute. All etchers were asked to submit prints.

**HAROLD SWARTZ**, sculptor, was appointed a member of the Municipal Art Commission of Los Angeles last month.

**FRANZ GERITZ** is the instructor of two courses in block printing in the work of the University of California, extension division. One class is held Tuesday evenings at the Pasadena High School, Pasadena, and the other, Friday evenings, in the Hill Street Building, Room 615, Los Angeles.

**NORMAN KENNEDY**, whose murals adorn many homes in California, has joined the art world of La Jolla-Hermosa, and a sketch of his life appears in a recent Sunday edition of the San Diego Union. This paper shows an unusual interest in art and music, giving several pages to these subjects every Sunday.

**SPRING CLASSES** in color theory and design related to interior decoration will be held at the Donaldson Studio in Hollywood beginning Friday, February 22: Friday afternoon class, 4:30 to 6-ten meetings, Saturday morning class, 9:30 to 11-ten meetings. Address Douglas Donaldson, 4960 Melrose Hill, Hollywood.

## MUSIC

**PHILHARMONIC ORCHESTRA OF LOS ANGELES**, William Andrews Clark, Jr., founder, Georg Schneevogt, conductor, Caroline E. Smith, manager, gives a series of fourteen symphony concerts and fourteen popular concerts at the Philharmonic Auditorium, Los Angeles, in this, the tenth season. The symphony concerts are given Thursday evenings at 8:30, and Friday afternoons at 2:30, the popular concerts are presented Sunday afternoons at 3:00. The dates of the symphony concerts of the month are February 14-15, February 28-March 1. The dates of the popular concerts are February 10-24. Three special concerts are announced for the month, February 11-16-25.

**PASADENA MUSIC AND ART ASSOCIATION**, in the Artists Series for 1928-1929, brings well known and popular artists to Pasadena. The artists and dates of appearance for the month are, Doris Niles Ballet, Wednesday evening, February 6; Rachmaninoff, pianist, Thursday evening, February 28. These concerts are given at the John Marshall Junior High School Auditorium, North Allen Avenue, corner of Casa Grande Street.

**SPINET CLUB** of Redlands in February presents Leo Ornstein, pianist, and Harry Farberman, violinist, on their program. The Spinet Club, established thirty-five years ago, brings each season the best artists available to its members and the community.



*The son of Mr. and Mrs. Gordon Kaufmann.  
A Painting by J. H. Gardner Soper*

(Continued from Page 64)

The materials of his craft and real people to paint were what he needed. His instinct and intellect would do the rest. In making such untraditional decisions, Gardner Soper liked to look back across the centuries at an ancestor, one Sir Richard Gardner to whom Queen Elizabeth had given a ship. In mid-ocean Sir Richard turns to his crew and says, in a few and simple, "I'm gonna be a pirate! Which of you boys object?" Some did and were promptly walked off a plank.

"It is true," mused his less violent descendent, "Sir Richard practised his profession so ardently that he ultimately adorned a gibbet on the coast of Wales. But by all accounts he was a good pirate."

So, to one who believed in his powers, people came to sit. Leontine Staccioni, principal dancer at La Scala, painted for Prince Borotowski of Monte Carlo; Mdme. Julia Soubra, premiere danseuse at the Paris Opera; Mrs. James Clinch Smith, a famous beauty of Smithtown, L. I., who founded the Woman's Symphony Orchestra of Paris and was its first conductor; Mdme. Henri Waddington, author of "Letters of a Diplomat's Wife"—these and others came for their portraits and the young artist prospered.

Then it was that he painted Mdme. Roger Miclos, she of the Grecian profile whose passion was music. Carolus Durand, De La Gandara, Robert Fleury and other famous knights of the brush had been moved to paint her beauty. But one and all had painted a Greed goddess, and she was not overly pleased.

Unburdened by tradition, the young Soper saw a woman with a rare profile who loved music and so he seated Mdme Miclos at her piano, let the piano fill the entire width of a shallow horizontal canvas, and in the corner painted the lady in profile, playing. She was at last pleased and said so. Success knocked at the young painter's door with orders which were capably filled.

New York was not Paris, however, and there he must commence all over. Illustrating was definitely behind him. Like his infamous ancestor he had chosen his profession and intended to stick to it. Illustrating walked the plank and there was not always bread in the studio. Well, one could tighten his belt and wait for a fat galleon.

But at last he could hold an exhibition at Knoedler's, and, happily, the great Huneker review it kindly. Things became easier. In Paris he painted Kubelik for the violinist's early friend and patron, Baron Stein. Stein was also a close friend of Romain Rolland, then leading Paris musical critic, and he was himself poet and playwright. This formed a link to the musical world of New York and got him both friends and commissions.

He painted the founder of the Knabe Piano Company, Mr.

(Continued on Page 78)

**COLEMAN CHAMBER CONCERTS**, Alice Coleman Batchelder, founder and director, bring to Pasadena the finest chamber music. Artists and ensembles, internationally known appear on these programs and offer a wide range of musical subjects. The concerts are given Sunday afternoons at 3:30 at the Pasadena Community Playhouse, 39 South El Molino Avenue, and tickets may be secured at the Playhouse. The current concerts bring the London String Quartet for two dates, February 3 and 17.

**YOUNG PEOPLE'S POPULAR CONCERTS**, sponsored by the Public Schools of Pasadena, symphonic in character, are given by the Los Angeles Philharmonic Orchestra. The current concert is given February 23. The advancement of the "music appreciation" course in the schools is the object of the concerts.

**MUSIC BRANCH**, Community Arts Association of Santa Barbara, in the Artists Series, at the Lobero Theater, presents:

Leo Luboshutz, violinist, Tuesday evening, February 12.  
London String Quartet, the first of a series of three Chamber Music events, Tuesday evening, February 19.  
Sergei Rachmaninoff, pianist, Monday evening, February 25.

**GERALDINE FARRAR** appears in concert in Pasadena, Saturday night, February 2, at the Pasadena High School Auditorium, under the management of Teresa Cloud.

**THE BEHYMER COURSES** offer varied and delightful entertainment for the month at the Philharmonic Auditorium, Los Angeles. The artists and dates are:

Loris Niles Ballet, February 2 and 4, with an entire change in program.  
Margaret Matzenauer, contralto, February 5.  
Tito Schipa, tenor, February 12, and February 17.  
Violetta Glorioso, soprano; John Ardizoni, baritone, February 19.  
Leo Ornstein, pianist; Harry Farberman, violinist, February 21.  
Sergei Rachmaninoff, pianist, February 25.

**LONG BEACH MUNICIPAL BAND**, Herbert L. Clarke, director, features Tchaikowsky compositions at the afternoon and evening concerts, February 1.

**LONG BEACH SYMPHONY ORCHESTRA**, Leonard J. Walker, director, gives the next concert this month.

**LONG BEACH MUSICAL ARTS CLUB**, Clarence E. Krinbill, president, holds noon meetings every Wednesday, and a meeting with a program is arranged each month.

**MONROVIA COMMUNITY SYMPHONY ORCHESTRA**, organized in the early Fall, gave the first concert in December. It is truly a community organization as it is made up of musicians from Los Angeles, Monrovia, Hollywood, Sierra Madre, Arcadia, Pasadena, Duarte, Glendora and Azusa.

**GLENDALE SYMPHONY ORCHESTRA**, Modest Altschuler, conductor, gave the third and most pretentious concert of the season last month. The symphonies were all of a national character, culminating in the "America" of Ernest Bloch.

**BILTMORE MORNING MUSICALES**, Los Angeles, include for this month the Niles Ballet, February 4. Gil Valeriano, Spanish tenor, sings March 11; and the series close with the Flonzaley Quartet, April 1.

**LOS ANGELES WOMAN'S SYMPHONY ORCHESTRA**, Henry Schoenefeld, conductor, appears in concert at the Philharmonic Auditorium, Los Angeles, February 20.

**REINALD WERRENATH** is here in a song recital at the Philharmonic Auditorium, Los Angeles, February 18.

**LOS ANGELES SYMPHONY ORCHESTRA** announces that William A. Clark, Jr., has again assured the life of the orchestra, guaranteeing the expenses from 1930 to and including the season of 1934. This financial sponsorship is of the greatest possible importance to southern California.

**ARTHUR HONEGGER** appears in concert with his wife, Andree Vaurabourge Honegger, pianist, and Cobina Wright, soprano, at the Biltmore Ballroom, Los Angeles, Saturday evening, February 16. The Pro Musica Society sponsors this concert.

**TRONITZ CLUB** has arranged a concert of unusual character for the evening of February 25 at the Biltmore Music Room, Los Angeles. The program is announced as a "Norwegian Evening" and is made up of the compositions by the lesser known composers of Norway.



## ANNOUNCEMENTS

## PASADENA COMMUNITY PLAYHOUSE

announces programs as follows:  
February 5-16—"The Dybbuk," by S. Ansky, founded on the fundamental spiritual truths of the Hebrew religion.  
Forthcoming plays scheduled are "Nancy Ann," a comedy, and a prize-winning play, by Dorothy Heyward; "The Living Corpse," by Tolstoy, to be repeated by popular demand; "Why Not," a comedy, by Jeff Lynch Williams.

**THE WORKSHOP**, Recital Hall, Pasadena Community Playhouse, is recognized as a part of the entertainment contributed to the community by the Playhouse, as well as furnishing valuable training to the workers. The best available material is selected and the plays directed by a Workshop director and players. The plays are given on Saturday evenings and are open to the public.

February 9-16—"Hunger Hall," by F. Field.

**PASADENA CENTER**, Drama League of America, sponsors a lecture course, meeting in the Recital Hall, Pasadena Community Playhouse, at 11 a.m., as a part of the winter program. The speakers and dates for the month are as follows:

February 7—Thomas Rutherford Fleming, Japanese drama.

February 28—John Mason Brown, at 4 p.m., in the Main Auditorium, Community Playhouse.

## COMMUNITY ARTS ASSOCIATION.

Drama Branch, Santa Barbara, presents the mystery play, "The Rear Car," by Edward E. Rose, at the Lobero Theater, February 21, 22 and 23.

**CHARLES KING PLAYERS**, Raymond Theater, Pasadena, follow the plan of opening a new play each week at the Saturday matinee. The plays are well selected, are recent successes, and excellently presented.

**THE ONGAWA PLAYERS** of Japan, visitors to this country and recently playing in the East, appear at the Shakespeare Club House, Pasadena, February 21.

**LOS ANGELES REPERTORY THEATER** at the Figueroa Playhouse, Los Angeles, announces "Escape," by John Galsworthy, as the attraction to follow "The Guardsman." This play ranks among the best of the Galsworthy productions and an especially able cast is selected for the presentation.

**MISSION PLAY**, by John Steven McCarty, written because of his love of California and to preserve a part of its early history, is presented in this the eighteenth season at the Mission Playhouse in San Gabriel every afternoon.

**NINETEENTH NATIONAL ORANGE SHOW** at San Bernardino, February 14-24, in the permanent auditorium, presents sixteen feature exhibits, representing organizations of California from San Diego to Sacramento.

**GARDEN CLASS**, Santa Barbara, meets at the Garden Studio, 914 Santa Barbara Street, every Wednesday morning at 10:00 o'clock, for a series of ten lessons, February 6 to April 10, Lockwood de Forest, Jr., instructor. Special lectures by E. O. Orpet, "Succulents"; Ralph Stevens, "Used Plant Material in the Garden"; W. J. Pettingill, "Lillies"; P. Riedel, "Exotics."

**MRS. JAMES BURTON** has returned from the East and resumed her classes in auction and contract bridge, 351 East Foothill Boulevard, Altadena, California.

**CYRIL BENNETT and FITCH HASKELL**, architects, announce the removal of their offices to 311 First Trust Building, Pasadena, California.

**WIGWAM CLUB OF AMERICA, INC.**, an organization composed of American Indians for the relief of sickness and distress among the Indians in the vicinity of Los Angeles, announces the club will meet twice monthly hereafter instead of once, owing to extended work.

**PASADENA LECTURE COURSE** on Current Topics given for the past nine seasons is continued during 1928-29, but please note they are given this season in the Pasadena Community Playhouse, on Mondays at 4:15. The object of the lectures remain the same, to encourage the intelligent discussion of public affairs. The speakers, subjects and dates are as follows:

Feb. 4—John Langdon-Davies, author of "A Short History of Women," "Has Marriage a Future?"

Feb. 11—Donald M. MacMillan, Arctic

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## MUSEUM NOTES.

**NOTICEABLY** lovely among the Danish ceramics at the Art Museum is the recumbent figure, in pure white porcelain, of the mermaid race rides upon a sea-bull with splayed hooves, blue and freedom of composition, and the mother herself a virile creature, half-wild, and of the sea, perchance, like the young femlae figure near her, seated, slenderly erect, upon a dolphin, and tossing aloft a tiny babe. Colored sculpture of Jean Gauguin, son of the French painter, Paul Gauguin, is vigorously conceived, and of fantastic charm in its involved lines and brilliant color. A cold-eyed creature of the mermaid race rides upon a sea-bull with splayed hooves, blue horns, red ears and green-pupilled eyes, plunging on green-blue waves. The color is as it were smeared on to the white ground, with liveliest effect. Drama of power and helplessness in the purple octopus, protruding white-balled, red-pupilled eyes fixed on its prey, whose tentacles enfold a hapless fish; and the crab seizing another fish, with decorative yellow ripple of fins, a broad curve of the caught body, and small dark round of open mouth. Appealing in simplicity of line and tender expression, is Thylstrup's maiden in jade glaze, with affectionate smile, her two hands about the neck of a black-spotted brown fawn, whose head turns gently back to gaze at her Willumsen's murals, slightly repellent, are original and brilliant decorations. A terrified figure that stumbles and flees before the elemental furies; and a Parnassus whereon two nude figures in bold large curves and exaggerated amplitude of gesture, greet.—*Jessica Kate Seneca.*

explorer, "Under the Northern Lights" (illustrated).

Feb. 18—Robert A. Millikan, California Institute of Technology, "Energy Available to Men."

Feb. 25—Henry Goddard Leach, editor of "The Forum," "Are Americans Intolerant?"

March 4—Roy Chapman Andrews, leader of the Third Asiatic Expedition, "Mysterious Mongolia" (illustrated).

March 11—W. Boyd-Carpenter, Oriental scholar, "What Is Happening in China?"

March 18—William B. Munro, Harvard University and California Institute of Technology, "The Laws of Political Behavior and Misbehavior."

March 25—Lewis Browne, author of "This Believing World," "Can We Do Without Religion?"

**ASTRONOMICAL SOCIETY OF THE PACIFIC** and the Mount Wilson Observatory announce two illustrated lecture courses on Astronomy. Lectures at 8 p.m.

Five lectures at Culbertson Hall, Pasadena, California Institute of Technology; the lecture for this month is "Material Constitution of the Universe," Thursday, Feb. 21, by Dr. C. E. St. John, Mt. Wilson Observatory.

Six lectures at the Public Library, Los Angeles, Fifth Street and Grand Avenue; the lecture for the month is "Measuring the Heat of the Stars and Planets," Friday, Feb. 22, by Dr. S. B. Nicholson, Mt. Wilson Observatory.

**ALINE BARRETT GREENWOOD** is heard in her Current Review of vital and interesting topics at the Shakespeare Clubhouse, Pasadena, the third Wednesday of the month at 11 a.m. The current date is February 20.

**HELEN E. HAINES** gives a series of fifteen free lectures on Current and Contemporary Books at the Los Angeles Public Library, the second and fourth Tuesdays of each month at 7:30 p.m. The talks are scheduled to May 28, 1929. Current subjects and dates are: February 12, "The American Scene, Past and Present"; February 26, "World Vistas in Foreign Fiction."

**PASADENA PUBLIC LIBRARY** sponsors a series of five Book Talks by Helen E. Haines. This is the eighth season of these "Open the Book" talks, which are given in the Lecture Hall of Library at 8 o'clock. The current date is February 8, the subject, "Gleanings from History."

**ARTLAND CLUB**, 1719 South Figueroa Street, Los Angeles, announces the regular department meetings as follows:  
Literature—Meets the first and third Monday nights of the month.

Story-Telling—Meets the first and third Saturdays at 3:00 p.m.

Drama—Meets the second Thursday for the discussion of notable contemporary plays, under the chairmanship of Dr. Allison Gaw of the faculty of the University of Southern California.

In Art and Architecture definite dates are not decided, but exhibitions and talks on art and architecture are in preparation.

**ASSOCIATED JUNIOR LEAGUES OF AMERICA** encompass seven regions, each region holding a yearly conference to discuss general matters and solve problems. The West and Honolulu form the seventh region, in which are Junior Leagues of the following cities: Boise, Honolulu, Los Angeles, Pasadena, Portland, Santa Barbara, Seattle, Spokane, Tacoma, and San Francisco. This region holds the Regional Conference in Pasadena, February 5-6. Each League sends four voting delegates to the Conference, the members of the local League acting as hostesses. Each region has its director, assistant director and chairman of Arts and Interests. Of Section Seven the director is Mrs. Horace Van Sicken of San Francisco, the assistant is Mrs. C. C. Corse of Tacoma, and the chairman of Arts and Interests is Mrs. Harold Gill. The National President, Mrs. Fokett Brown of Nashville, Tenn., and Miss Forsyth Patterson of Pittsburgh, Penna., Field Secretary, are in attendance at the conference. Miss Averie Allen is president of the Pasadena Junior League and Miss Mabel Sesley is President of the Los Angeles Junior League. The Pasadena Executive Committee for the Conference is as follows:

Chairman: Mrs. Leet Bissell, assisted by Miss Janet Cristy, Mrs. Harold Jones, Mrs. Walter Young.

Billeting: Mrs. Kennedy Hamill, assisted by Mrs. Alfred Wright, Mrs. William Hale. Luncheons and Dinners: Mrs. Francis Baer, assisted by Mrs. Wm. Bucklin, Mrs. John Barber.

Transportation: Mrs. Robert Stephenson, assisted by Miss Catherine Ware.

**ELMER GREY**, Architect, announces the resumption of his professional practice, 832 West Fifth Street, Los Angeles, MUtual 6306; Pasadena, Wakefield 6397.



# NORTHLAND CALENDAR

EDITED BY ALMA JACOBS

## CLUBS

### SAN FRANCISCO BRANCH LEAGUE OF AMERICAN PEN WOMEN:

Program for the month:  
Radio program over KPO, 3 p.m., February 5th, under direction of Mrs. Grace Hedge.

Friday, February 8th, 8 p.m., Writers' Section meets at home of its chairman, Miss Eleanor Gray, 2711 Union Street. Charles Caldwell Dobie will be the speaker. Sunday noon, February 17th, Annual Author's Breakfast, in Room of the Dons. Hotel Mark Hopkins. Mrs. Helena Rede will preside.

Monday, February 18th, opening of the Book Fair at Golden Gate Museum. Mrs. Frederick H. Colburn, chairman.

Monday, February 18th, Poetry Section meets at home of chairman, Mrs. Lori Petri Podesta, 3235 Baker Street.

Wednesday, February 27th, musical program will be given by the Berkeley Branch in the Book Fair exhibit room at the Golden Gate Museum.

### LA BOHEME CLUB:

Monday, February 11th, 8 p.m., Valentine party will be held at the home of the president, Mrs. Lydia Warren Lister, 1337 Twelfth Avenue.

Friday evening, February 22nd, a Washington's Birthday program and dance will be given under direction of Mme. Stella Voughts, the club's music chairman, at 3003 Jackson Street.

### BERTOLA ASSEMBLY:

Tuesday, February 5th, the Sewing section will meet at 1:30 p.m., in the home of Mrs. E. M. Buckley, 1493 Francisco Street. Mrs. Buckley, the hostess of the day, will be assisted by Mrs. Anna L. Smith.

Thursday, February 14th, there will be a business meeting for members only. Cards after the meeting.

Thursday, February 21st, the dramatic section will meet at 2 o'clock. Mrs. John Boege is chairman, and the meeting will be in her home, 1526 Kirkwood Avenue.

Thursday, February 28th, luncheon, 12:30 o'clock, Mrs. E. J. Barton, president, will preside.

### LAUREL HALL:

Wednesday, February 6th, there will be a program for members only, featuring the art, music and history sections. Mrs. F. Rupert will be the chairman of the day. She will be assisted by Ernest Johansen, chairman of literature, and Mrs. Frank Panter, chairman of history.

Wednesday, February 20th, the club's Annual Breakfast will be held in the Fairmont Hotel's Gold Ballroom, celebrating its forty-third birthday. Mrs. Harvey E. Harris, president, will preside.

### CAP AND BELLS:

Club Day, Thursday, February 7th. Meeting in the Florentine Room of the Fairmont Hotel, Mrs. Henry Mortimer Hastings, president, presiding.

Wednesday, February 13th, the Art and Travel Section will meet in the Fairmont Hotel under the leadership of Mrs. Ella M. Sexton. "Bits of Travel in Foreign Countries" will be the subject. The following will offer their "Bits": Mrs. Margaret Schwoerer, Mrs. M. O. Austin, Mrs. John Crabbe, Mrs. E. P. Heald, Miss Adela Dugan, Mrs. Sally Jones, and Miss Irene Meussdorffer.

Thursday, February 21st, will be Orchestra Day under the direction of Miss Hildegarde Ott, chairman. Two plays will be presented by the members. Meeting at Fairmont Hotel.

Thursday, February 28th, marks the Annual Card Party, Fairmont Hotel, 2 o'clock. Mrs. Martin Sohst, chairman.

### CALIFORNIA CLUB:

Wednesday, February 6th, the members will meet at 2 o'clock in the club rooms at 1750 Clay Street. Guests after 2:30. Mrs. J. Bohanan will relate her experiences during her recent European tour.

Business meeting, Wednesday, February 20th.

### AMITY CHAPTER NO. 262, O.E.S.:

Meets second and fourth Monday night each month in Eastern Star Hall, 2137 Sutter Street. Visitors welcome.

Monday, February 11th, there will be a social evening after the meeting.

Monday, February 25th, First initiation. Mrs. Emily Ethelda Reed, Worthy Matron. Frederick Christian Struven, Worthy Patron.

### WOMEN'S CITY CLUB, 465 Post Street:

Every Wednesday morning at 11 o'clock and Monday evening at 7:30, room 212. Current Events are discussed under the leadership of Mrs. Parker S. Maddux.

Every Monday morning, 11 o'clock, Mrs. Charles E. Curry leads a talk on "Appre-

(Continued from Page 76)

William Maucher, and his wife, a daughter of the great Krupp, and then came the famous portrait of Signor Perrugini in his character of "The Yellow Jacket," a work which is reproduced in the Century Book of American Masterpieces.

The list of these New York portraits is too long. Among them should be noted, however, those of Susan Fish Dresser the beauty, Charles Mason Fairbanks, friend of Dana and an editor and art critic, the portraits of William H. Page and Major Graeme M. Hammond, painted for the New York Athletic Club, that of Mrs. Junius E. Cravens, now in the Indianapolis Art Gallery, and the exceedingly fine portrait of Major General Charles Justin Bailey, commander of the Wild Cat Division, painted during the war. Generals Pershing and Goethals came to see the work in progress and admired it greatly. It was shown in the Corcoran Gallery, Washington, and J. O. Lamden, the critic, called it the finest modern portrait he had seen.

But a change was due. A commission to paint the family of John Fulton of Grass Valley brought Soper to California in 1923. He was no longer alone, having annexed a charming wife. Grass Valley proved a dream interlude in our historic gold country. Mrs. Fulton and her four children were posed in the garden. Twice a day Mr. Mutton, who engineered a little narrow-gauge train past the estate, blew two ear-splitting blasts on his whistle, ground the brakes, and stepped from his tiny cab to see how the work went. Passengers might storm but Mr. Mutton was an autocrat. He took the visitors on a scenic trip one day. Two blasts on the terrible whistle meant "scenery on the left," one blast, "picture to right." When the conductor reported to the engineer that his guests were not following the code, Mr. Mutton sent back a stern message, asking what-the-what they thought he was blowing the whistle for if they did not obey its command?

He paused in San Francisco to paint Mrs. J. B. Mhoon, of an old California family, then sailed for the Islands, where among others, he painted Mr. and Mrs. H. M. Van Holt, Mrs. McIntosh "the little mother of the islands," and a moonlight portrait of Mrs. Mary Wentworth Deering.

When Soper returned to Los Angeles commissions awaited him and he was launched on the growing series of portraits that determined him to throw in his lot with us.

New York, where he was a member of the Lambs—in fact that Club's unofficial "painter-laureate," having painted the last three Shepherds—and the Athletic Club; New York where he had been friendly with Huneker, W. J. Henderson, Christopher Morley, "F. P. A.," where he had met Sorolla, and known Victor Herbert, Augustus Thomas and Bodansky, New York was behind him and he was gradually feeling the charm of California's more leisurely life.

His first portrait here was singularly successful, that reposful horizontal panel of Mrs. William R. Flint and her son, designed for their Flintridge home. Exhibited, it attracted much favorable comment. Shortly after, he painted that discreet tour de force, the portrait of Mr. J. M. Elliott of the First National Bank, with its remarkable solution of a difficult light problem.

Then followed portraits of Mr. Fortman, Mrs. Walter Robley Simons, Miss Hedda Hopper—one of Soper's most colorful works—Mrs. H. H. Ashley and her son Holt, Mr. and Mrs. Peter Nolan, Mrs. Mary Jarvis Christie, Robert Edson, actor, author and playwright, Alson Clark, III, son of the artist, Kenneth and Cecil Kaufmann, sons of Gordon Kaufmann the architect, Mrs. Ben Meyer, and Mr. and Mrs. Kasper Cohn.

Gardner Soper has never resorted to "brilliant" brushwork or flashy color for his effects. His art commences afresh with each sitter. All his powers are concentrated in the effort to apprehend and present the character. Because he is by nature sympathetic toward people his color and composition are invariably harmonious. His art is solidly founded on study of the person to be painted. That largely explains his high average of success and also accounts for his sustained love for his chosen profession. For he chose to be a portrait painter. He was not a disgruntled pictorialist seeking a living from portraits. Having chosen, like his piratical ancestor he threw everything else overboard and ran his own ship.

ciation of Art," in the Card Room. Bridge every Tuesday afternoon at 2 o'clock and Tuesday evening at 7:30, in Assembly Room.

Every Wednesday evening, Roundtable, 7 o'clock, and drama reading following at 7:30.

Every Thursday afternoon, 2 o'clock, Drama reading in the Committee Room under leadership of Lillian O'Neill.

Every Thursday evening, 8 o'clock, there is a program in the Auditorium of the club. Mrs. H. E. Black, in charge.

Alternate Sundays, beginning the first Sunday of every month, 8:30 p.m., concert in main reception room under the direction of Mrs. Leonard A. Woolams, Chairman of music.

### INA COOLBRITH CIRCLE:

Sunday, February 24th, in St. Francis Hotel, 2 p.m., a musical program and speakers. Mrs. O. G. Beverly, chairman of programs. Dr. John T. Grant, president.

### NATIONAL COUNCIL OF JEWISH WOMEN:

Meeting February 5th, Fairmont Hotel.

### PACIFIC COAST WOMAN'S PRESS ASSOCIATION:

Every second Monday a program is presented under leadership of Mrs. Addah Martin, musical chairman.

Every fourth Monday of each month a Literary Roundtable and Book Chat by Miss E. Kelly. Mrs. N. Lawrence Nelson, chairman.

February 10th, Miss Jane S. Klink will be the speaker of the day.

All meetings are held in Sequoia Club building, Washington Street.

### PARKSIDE P.T.A.:

Monday, February 11th is Founders' Day program. Luncheon and speakers. Mrs. Geo. Creon, president.

### AMERICAN JUGO-SLAV WOMEN'S CLUB:

Wednesday evening, February 6th, 8:30 o'clock, California Club Building, the new Auxilliary of the club will make its debut at the Annual Dansante. They will feature varied costumes of the old country and will also present a fashion review under the direction of Miss Caroline Petusich, junior president. Mrs. A. S. Musante is president of the senior organization and will preside as hostess for the evening.

Saturday, February 2nd, the Junior Auxilliary will furnish a musical number at the Convention of Women's Federated Clubs. They will also usher in costume. Mrs. Anna Vuich is chairman of the Junior Clubs. Mrs. Will Lenzen, chairman of philanthropy and Mrs. Charles Michich, chairman of sewing.

### MILLS CLUB:

Quite unique will be the next meeting to be held Tuesday, February 19th, 2:30 p.m., in Merrill Hall, Western Women's Club.

Miss Pearl Johnson, Assistant Advertising Manager of The White House and a member of the San Francisco Advertising Club will speak on "The Application of Modern Art to Modern Life." Living models will present a pageant showing the evolution of styles, emphasizing the "art moderne" in dress and accessories. Mr. W. F. C. Zimmermann is chairman of the day and will be assisted by Miss Jane S. Klink, president, and Mrs. Sherman Sarle.

### TUNIOR HADASSAH:

Cultural section meeting, Tuesday, February 5th.

### LINCOLN PARK WOMEN'S CLUB:

Mr. A. W. Stokes will address the club. February 1st, at the Western Women's Building.

### SAN FRANCISCO CENTER:

Friday, February 8th, Mrs. Sanborn Young (Ruth Comfort Mitchell), the writer, will be the speaker of the day. Meeting to be held at St. Francis Hotel.

### BERKELEY CONGRESS OF PARENTS AND TEACHERS:

A committee of the faculty on Founder's Day, appointed by President Campbell of the University of California has arranged a program for Friday, February 15th, at 3 o'clock, in the Hearst Memorial Gymnasium, Berkeley.

### LA MESA REDONDA CLUB:

Friday, February 15th, a board meeting and 2 o'clock a business meeting, followed by the reading of short poems and articles composed by members. Miss Jean Parker McEwen will give a short address on the Community Chest.

Friday, February 15th will be the regular meeting at the Women's City Club, 2 o'clock. An interesting program by members to be followed by a social half hour. Guests.

Wednesday, February 20th at 2 o'clock, a card party for the Philanthropic Section at the home of Mrs. Jose, 3429 Divisadero Street. Members and their guests. Mrs. J. C. Dowlin, the president, will be hostess.

Literary section meets the second and fourth Wednesday at the MacKenzie Studio.

150 Twentieth Avenue. Mrs. J. W. Howard, chairman.

Philanthropic section meets second Tuesday at the home of the chairman, Mrs. Hazelrigg, 1267 Third Avenue.

Civic section, Mrs. W. A. Granicher, chairman; art, Mrs. J. C. Dowlin, chairman; dramatic, Mrs. Olds, chairman.

**FORUM CLUB**, 126 Post Street:

Wednesday, February 6th, 2 o'clock, a special card party in the club rooms. Mrs. Einar Wismer, chairman and Mrs. Harry Dewey, hostess.

Wednesday, February 13th, there will be a board and business meeting at 1 o'clock, followed by a program titled "Looking Backward." New members will be welcomed to the club.

Wednesday, February 27th, board meeting at 1 o'clock, business meeting for all members at 2, followed by a program at 2:30. Nancy Barr Navity, newspaper writer and novelist will be the speaker and honored guest.

**HYPATIA CLUB:**

February 2nd, annual Founders' Day Breakfast at the Western Women's Club. A play, with Mrs. J. J. O'Neil, Mrs. L. E. Penniman and others in the cast will be presented following a scene from "Romeo and Juliet" in which Mrs. T. V. Cator and Miss Dorothy Boardman take the leading parts. Others contributing to the program are Mrs. Tellula Evans, Mrs. Marie Weiss, Mrs. H. S. Verney, Mrs. William Grandeman, and Mrs. George Anderson.

**TO KALON JR. AUXILIARY:**

February 9th at Women's City Club there will be a business meeting followed by an interesting program at 1:30. Guests after 2:30. Mrs. George F. Keil will speak on "Parliamentary Law." There will be musical selections under the direction of Lucille Koenig, program chairman. Miss Margaret Catching, president, will preside. Sewing section meets second and fourth Thursdays, Mrs. J. M. MacVean, chairman; Bridge section, first and third Monday evenings, Miss Marjorie Schmidt, chairman; Sewing section, every Wednesday, Miss Lydia Wainwright, chairman.

## ART, LITERATURE, MUSIC, ANNOUNCEMENTS

**SECOND Annual Exhibition of Decorative Art** by the San Francisco Society of Women Artists, to be held with the sponsorship of the Women's City Club in the club auditorium, 455 Post Street, February 25th to March 10th. On exhibit from 10 a.m. to 10 p.m. daily. The work to be viewed will represent California art and artists, including a showing of sculpture, wall paintings, wood-carvings, fresco, ceramics, textiles, weaving, tiles, wrought iron, etc. The public will be admitted and California artists are invited to submit their work. The executive chairman is Mrs. Lovell Langstroth; art chairman, Miss Helen Forbes and Miss Rose Pauson; general supervisor of assembling of exhibition, Mr. Rudolph Schaeffer.

The general executive committee include Mrs. Arthur Bailache, president of the organization, Mrs. A. P. Black, Mrs. Joseph Sloos, Mrs. Charles Felton, Mrs. John Bakewell, Mrs. Lorenzo Avenali, Mrs. Clara Huntington, Miss Lucy Allyne, Mrs. LeRoy Briggs, Miss Jean Boyd, Professor Alexander Kaun, and Messrs. Edgar Walter, Jacques Schnier, Nelson Pool, Worth Ryder, Albert Bender.

Architects on the general executive committee are Messrs. Henry H. Gutterson, Walter Steilberg, Warren Perry, Ernest Weihe, Walter Ratcliffe, Irving Morrow and Albert Evers.

Saturday, February 9th in the Assembly Room of the Women's City Club, Mr. Walter Steilberg will speak on "The Relation of the Creative Artist to the Architect."

**WOMEN'S CITY CLUB** is presenting an unique collection of dog portraits in oil by Joan A. Burke. On view in the card room on the fourth floor, 465 Post Street. Also announcing that Professor Benjamin H. Lehman of the University of California will speak every Tuesday morning at eleven on "Contemporary Literature." Open to the public. An unusual event of importance will be an address by Carl Sandburg, famous poet and writer, February 18th at 8 p.m. The subject will be "Abraham Lincoln's Prairie Years."

**PAUL ELDER GALLERY**, 239 Post Street announces the following program:

February 1st to 16th, etchings exhibit by A. Hugh Fisher.

February 2nd at 2:30, opera reading by Louise Anderson Patten. She will read "The King's Henchman," composition of Edna St. Vincent Millay.

February 5th at 2:30, Mrs. Hugh Brown will read from the dramatic French play, "The Unknown Warrior," by Raynal.

Saturday afternoon, February 9th, 2:30, James King Steele, F.R.G.S., will relate "The Enthronement of the Japanese Emperor."

Saturday afternoon, February 16th at 2:30, Nancy Barr Navity will compare

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Detective Stories and Real Life." Leo S. Levy will review her novel, "The Tule Marsh Murder."

Tuesday, February 19th, 2:30, Mrs. Laura Conwell Bias will read Channing Pollock's play, "Mr. Moneybags." Mrs. Bias' readings are always marked by the complete mastery of her art.

Tuesday, February 12th, 2:30, Mrs. Guy S. Farrington will read Ferenc Molnar's satire "Olympia."

JOHN D. BARRY announces a series of ten Monday afternoon lectures titled, "Personalities, Books, Plays and Events in the News," February 4th to April 8th, from three to four o'clock, Fairmont Hotel.

ALICE SECKELS announces the following program:

February 1st, Aline Barrett Greenwood, "Current Reviews," Fairmont Hotel, 11 a.m.

February 5th, Red Sadowski, child pianist, Scottish Rite Hall, 8:20 p.m.

February 14th, Alice Barrett Greenwood, "Current Reviews."

WOMEN'S CITY CLUB AUDITORIUM, 11 a.m., and again in the Sorosis Club Hall at 8 p.m.

February 14th, John Langdon-Davies, "Has Marriage a Future?", Scottish Rite Hall, 8:20 p.m.

February 25th, Leo Ornstein, pianist and Harry Farberman, violinist, in joint recital at Alice Seckels' Matinee Musicale, Fairmont Hotel Gold Ballroom, 2:30 p.m.

February 26th, Roy Chapman Andrews, "New Discoveries in the Gobi Desert," motion pictures, Scottish Rite Hall, 8:20 p.m.

Juvenile Theatre, entertainment for children every Saturday, Women's City Club, 465 Post Street, 2:30 p.m.

PACIFIC MUSICAL SOCIETY announce their Junior Auxiliary will have a Valentine party February 9th, Fairmont Hotel, 2:30 p.m. The senior organization will hold its Birthday Party February 28th at the Fairmont Hotel. Program chairman, Mrs. Isabelle Arndt. Mrs. Grace Campbell, president.

PRO-MUSICA'S next concert will be February 12th, 8:30 p.m., Fairmont Hotel Gold Ballroom. "Le Roi David," will be given, Arthur Honegger, the composer, directing. Madame Andree Caura-bourg Honegger, celebrated pianist, will present a group of piano numbers. "Le Roi David" will be given with orchestral accompaniment, a selected chorus led by the following: Madame Cobina Wright, soprano, Miss Nina Hager, contralto, Mr. Lawrence Strauss, tenor. Mrs. Ashton Potter is president.

PACIFIC SAENGERBUND, under the direction of Frederick G. Schiller will present a pop concert February 7th in the Civic Auditorium. Conductor Alfred Hertz of the San Francisco Symphony Orchestra has arranged a popular program of instrumental numbers. Reinald Werrenrath, the noted American baritone, will appear with the symphony orchestra in an air from "Herodiade" and the Wagnerian "Wotan's Farewell and Fire Spell" from the "Walkure."

THE EAST-WEST GALLERY OF FINE ARTS will hang on February 1st drawings, monotypes and a few oils by Edward Hagedorn and paintings by Matthew Barnes.

GERALDINE FARRAR, assisted by Claude Gonvierre, pianist, will give her only concert this season in northern California at the Curran Theatre, Sunday, February 10th, at 2:30 p.m.

OAKLAND Forum has a busy month ahead, according to the calendar of events.

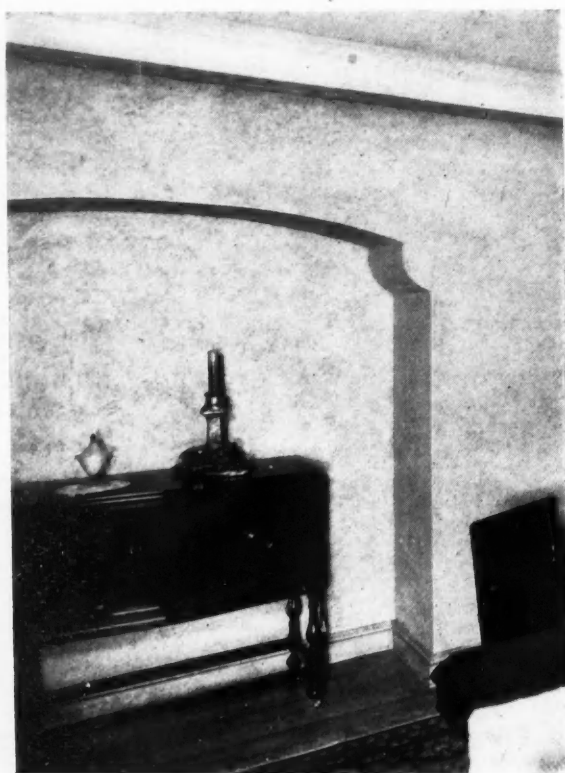
The program was inaugurated Monday, February 4, when William John Cooper, the new United States Commissioner of Education, was honor guest speaker at a luncheon in the ballroom of the Hotel Oakland. He spoke on the subject, "What Next California?" Willard E. Givens, superintendent of the Oakland public schools, presided at the meeting and Mrs. Givens acted as hostess.

Another important event will be the lecture on plant life, illustrated with 7000 feet of colored motion picture film, which Arthur C. Pillsbury will give Friday evening, February 15, in the Oakland Auditorium Theatre, under auspices of the Oakland Forum. Mrs. Jessie Craig Lovell has been named chairman of arrangements for this lecture, which is titled "How Flowers Live and Die."

Lady Ann Grenfell, wife of Sir Wilfrid Grenfell, of Labrador fame, who comes to Oakland with her husband next month, will be honored with a tea which the Forum has scheduled for Wednesday, February 21, in the main dining room of the Hotel Oakland. Miss Margaret Matthew, secretary of the Oakland Y. W. C. A., will preside, and Mrs. Albert M. Meads of Berkeley will be hostess for this event.



(Continued from Page 66)



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ment, this unit is a fine epitome of the assistance which it is the League's function to supply and support. Look in any direction you will for opportunity to obey that impulse within you, which demands an outlet in kindness and wise helpfulness, and you will find an avenue for your talents or your donations in this widespread organization of experts and highly intelligent groups of devoted women and men.

The Christmas party on board the battleship Mississippi was greatly enjoyed by fifty children from the most needy families of Wilmington and the Harbor City. Santa Claus presented each child with a complete outfit and besides each one received the toy of his or her choice and a big turkey dinner.

All this, many times the usual thing done in every large city by some charitable society, is in the Assistance League made by the genius of its founder "twice blessed" in that it helps many a wealthy pauper to find employment for the heart and soul. Many a sad mother bereft or absent from her loved ones finds here the congenial work to which she is accustomed and gains peace and happiness in exchange for time and energy or the mere payment of a definite sum that enables the poorest to have expert care.

The Annual Report of the Treasurer who has given so generously of her splendid financial ability in this work where the head is needed as much as the heart, shows the property, the Day Nursery (a beautiful building by William Lee Wollett,) the Community House, and the property at 1363 N. St. Andrews Place, with all the furnishings, totalling \$127,152.12. An analysis of general income and expense gives source of income designated as rent of the property to the different departments, Thrift Shop profit on sales, and membership dues.

By aiding the different committees to expand their work, by sending generous bundles of discarded clothes or furnishings to the Hollywood Thrift Shop, or treasures to the Treasure Chest on Flower Street, Los Angeles, members who have also contributed in dues and donations keep their interest in the work to the full extent of their talent, capacity, time and means.

It is marvelous to read that the Thrift Shop, organized to enable the "extra" on "the lot" or the recipient of a new job to find just the right thing in costume or clothes, this storehouse made up of "all the things about the house that have ceased to be of use to the home owner," has not only supplied the purchaser with what he needed but has paid its way and made its contribution as a department of the Assistance League.

Better still is the report of the "Women's Exchange" Department which was established to help others help themselves. Here talented people are advised properly as to what will sell to people who can afford the best in everything. Workshops are established in which the worker may be "staked" with material in starting, and here, too, many an expert in fine needlework or craftsmanship may teach her needy sister how to earn a competency. Sales have amounted to over \$6,000.00, and over \$5,000.00 has been paid to consignors during 1928.

The Treasure Chest has been the headquarters of a group of young society women who are feeling their way toward usefulness to their community. Through their wide acquaintance and generous giving of time and talent the Dinner Dance, reported and illustrated in the January *Southland*, through the kindness of Curtis Photographic Studio, cleared and handed to the League's treasurer nearly two thousand dollars.

The main income producer, approved so thoroughly by those business men of Los Angeles who give of their time and patience to the Community Chest, the Red Cross and the City welfare departments, is the Film Location Bureau of the Assistance League.

An original idea of the President, shortly after her splendid organization of the Red Cross Street in war time was no longer needed by our army overseas, this system of renting fine houses, gardens, yachts, or sport fields to location directors of the best film studios has been the favorite method among our members for earning money for the cause of charity.



The report of the auditor of the books and records of the Film Location Bureau of the Assistance League of Southern California for the year ending December 31, 1928, shows a net profit of \$14,338.50. Of this sum \$8,381.59 was distributed to established charities other than the Assistance League and the League's share of \$5,956.91 has been applied generously to the Day Nursery and to the Good Samaritan work, to maintenance of the Community House and increased efficiency for the Bureau itself. The auditor considers this profit unusually good for the year, which was not a flourishing one among the film companies. He adds also that "the new manager has had to build up new confidence with the studios and all the year's business may be considered new accounts."

The fine relation between the film corporations and the League may be interpreted by the following letter:

"Paramount Famous Lasky Corporation, Paramount Pictures, Hollywood, California, January 21, 1929.

Mrs. Hancock Banning,  
204 W. Adams Street,  
Los Angeles, California.

My Dear Mrs. Banning:

"Mrs. Turner of your organization called on me today for the purpose of obtaining some information regarding Motion Picture Locations during the year 1928, in order to determine the condition of the Motion Picture Industry for that year over previous years.

"Locations during the past year have been less frequent, partly due to 'Sound' preparation and limited equipment with which to record Sound and Dialogue.

"We are looking forward to a very busy year, one in which many locations will be used, subject of course to the delivery of Location Sound Equipment.

"I wish to take this opportunity to express to you and to the personnel of your organization, my appreciation and thanks for the wonderful manner in which you have co-operated with the Paramount Famous Lasky Corporation and myself during the past year.

"With kindest regards and wishes for a busy New Year, I am,

"Very truly yours,

"Paramount Famous Lasky Corp.

(Signed) Fred W. Harris,  
Location Director."

FWH:S

### SOME NOTABLE BOOKS

(Continued from Page 50)

an elderly female taking her place, in time wears out; and then comes Nan, young, comely and an instinctive home-maker. Whereupon, as it goes in the jingle:

"Man is fire and woman is tow

The Devil, he comes and begins to blow."

The Devil might, well be the most astonished of anyone, at what happened when he blew; likewise deeply elated, for life-long hopes went up in the resulting conflagration. Mr. Freeman points no moral, deals with no social problem; in other words, he has no axe to grind other than to allow himself to be the rather placid medium through whom a plausible and gripping story is unfolded to its readers.

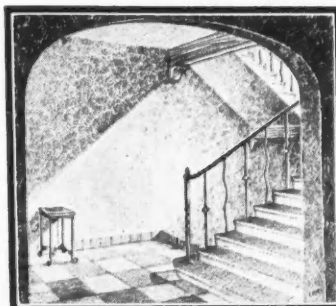
### SINGER, DANCING-MIME AND CHILD

(Continued from Page 62)

ican birth, she began her career as a painter in Chicago. She has since achieved fame in New York and London in presentations entitled Compositions in Dance Form, that are a sort of synthesis of the arts of painter, dancer, and mime. Her art is wordless. All is conveyed by gestures, movement, line, and color, with music accompanying. Artists such as Robert Henri and John Sloan ardently admire her, and the poet, Louis Untermeyer, has written eloquently of her art. She is described as sinister, macabre, and of a witty malice; and also as tender, pitiful, simple, and refreshing.—J. K. Seneca.

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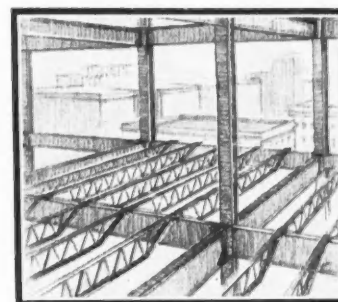


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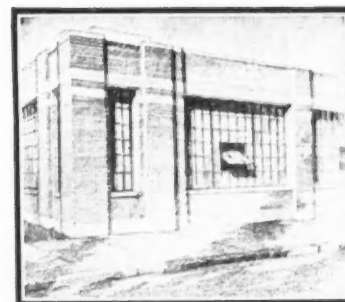
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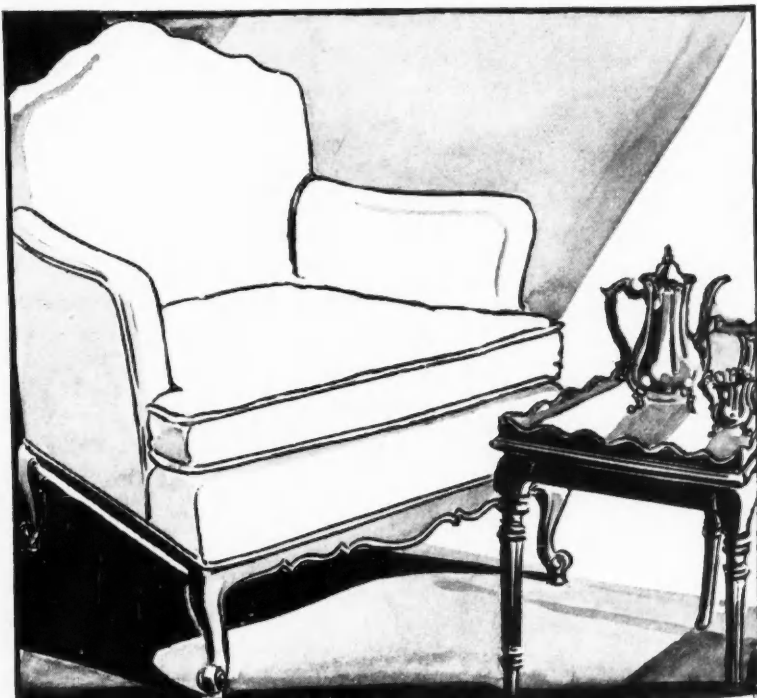
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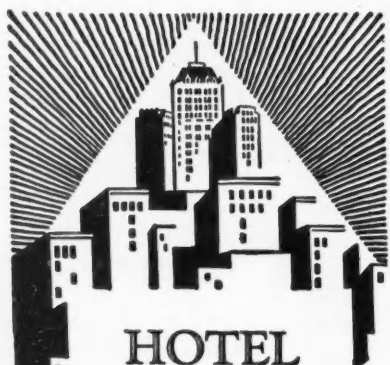
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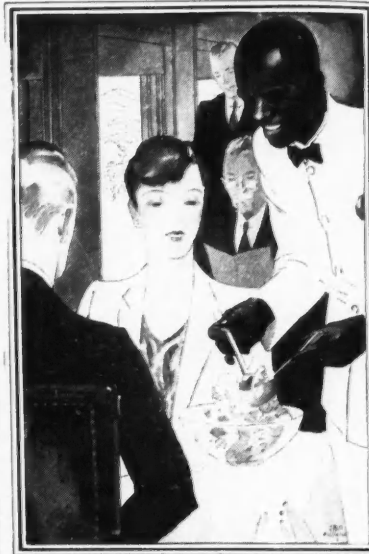
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THE "Architects League of Hollywood" desires to express its best wishes for the success of the new publication in the architectural field, the "California Arts and Architecture," and to assure to its editor and publisher the heartiest co-operation of the League. Its members feel that there is a decided field here on the Pacific Coast for a periodical of this character, which will appeal to the general public and visitors from the East as well as those directly interested in architecture and building.

This being the initial appearance of the "Architects League of Hollywood" in the new magazine it is not amiss to give a short resume of the organization's history and aims. The league was formed in the latter part of 1925 and consists of Architects practicing in Hollywood and vicinity, and of engineers, artists, sculptors, art directors, draftsmen, etc., and representatives of manufacturers and industries closely allied with the architectural profession. It was founded with the object of obtaining a better co-operation between those interested in the architectural and structural industries, to assist in activities of the district, to aid in the spread of the doctrine of good architecture, and by exhibitions and articles upon various phases of construction, etc., to arouse an interest and try to set forth for the general public the best and latest information in the field of architecture.

In the four years of the League's existence its activities have been many and varied. Three independent and one combined exhibitions were entered into. A speakers bureau was inaugurated to carry ideas to other organizations through talks by league members. Numerous manufacturing plants provided entertainment and an opportunity for the members to inspect the actual operations of manufacture.

The most important activity during the last year has been the carrying on of a national questionnaire campaign as to the actual cost to the architect of preparing plans and specifications on all types of buildings. This data, which consists of a compilation of informative matter from architects all over the United States and some from outside its boundaries, has been edited by a committee of league members and will appear serially in the periodical "Pencil Points" beginning probably with the May or June issue. Two preliminary booklets on the subject were published and widely commented upon and sought after. They are now out of print.

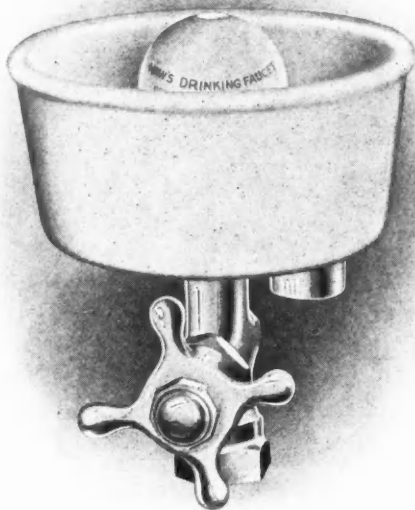
Proposed activities for the present year are, an extensive campaign on unit cost of actual construction and continuation of the speakers and publicity bureaus.

Regular meetings of the organization are held each Wednesday noon at the "Mary Helen Tea Room" in Hollywood. We welcome any visitors who may be interested in our work.

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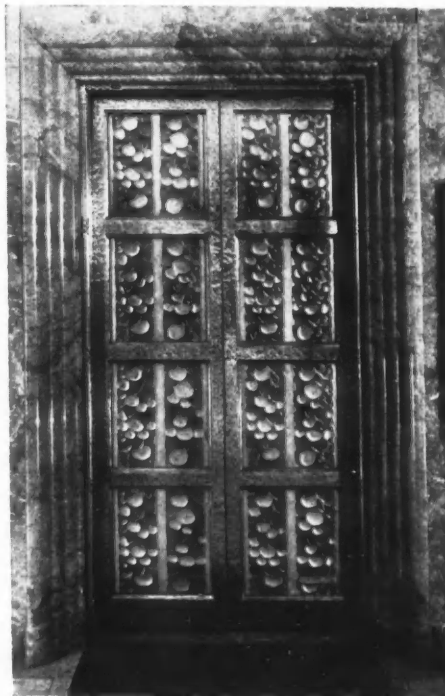
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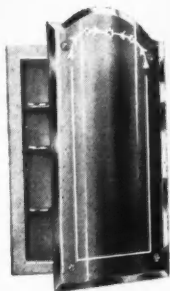
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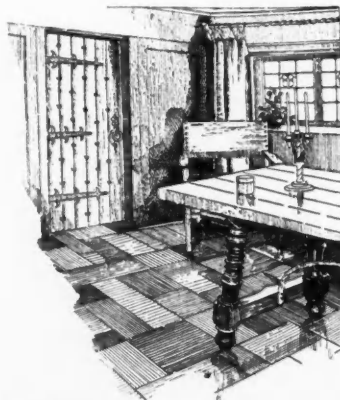
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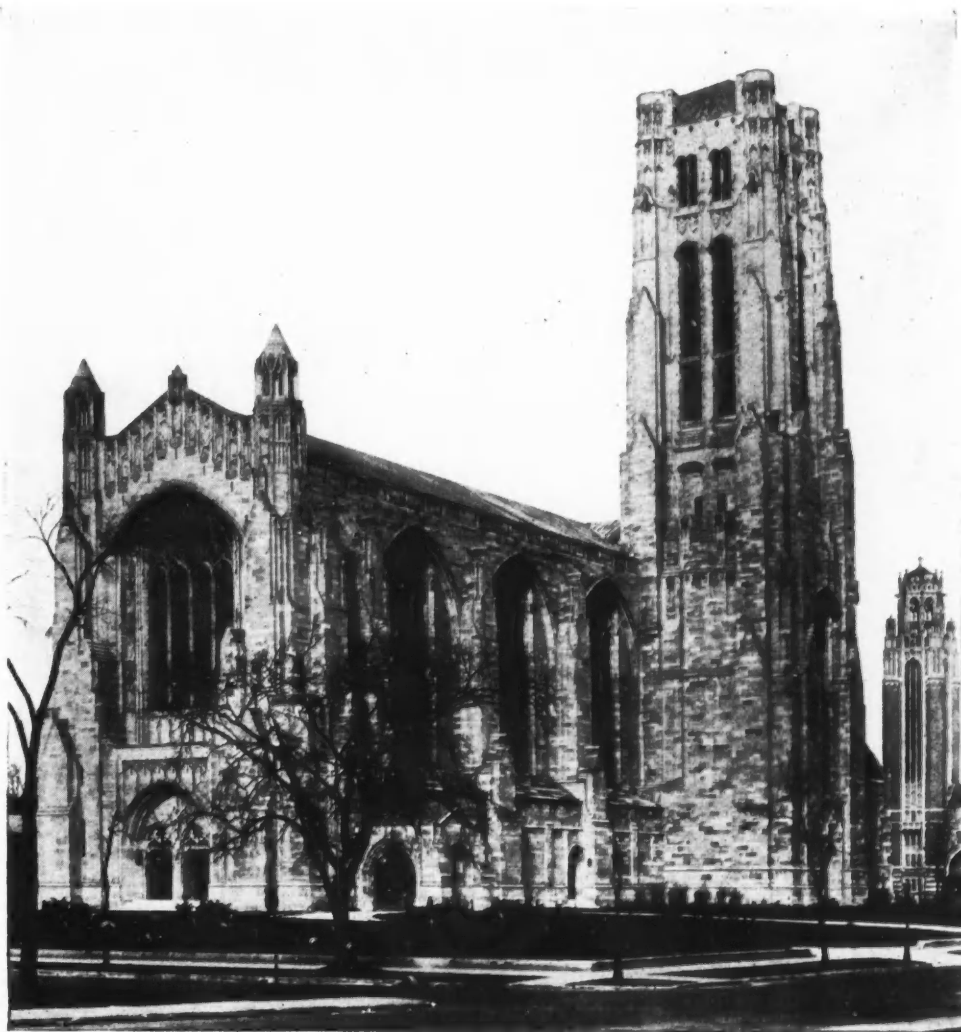
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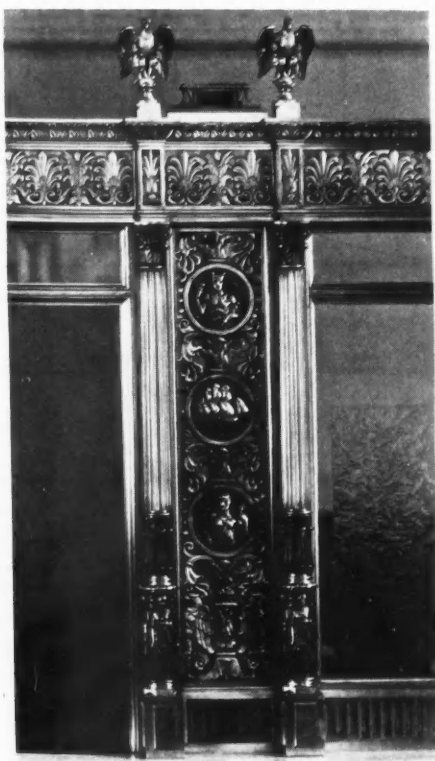
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